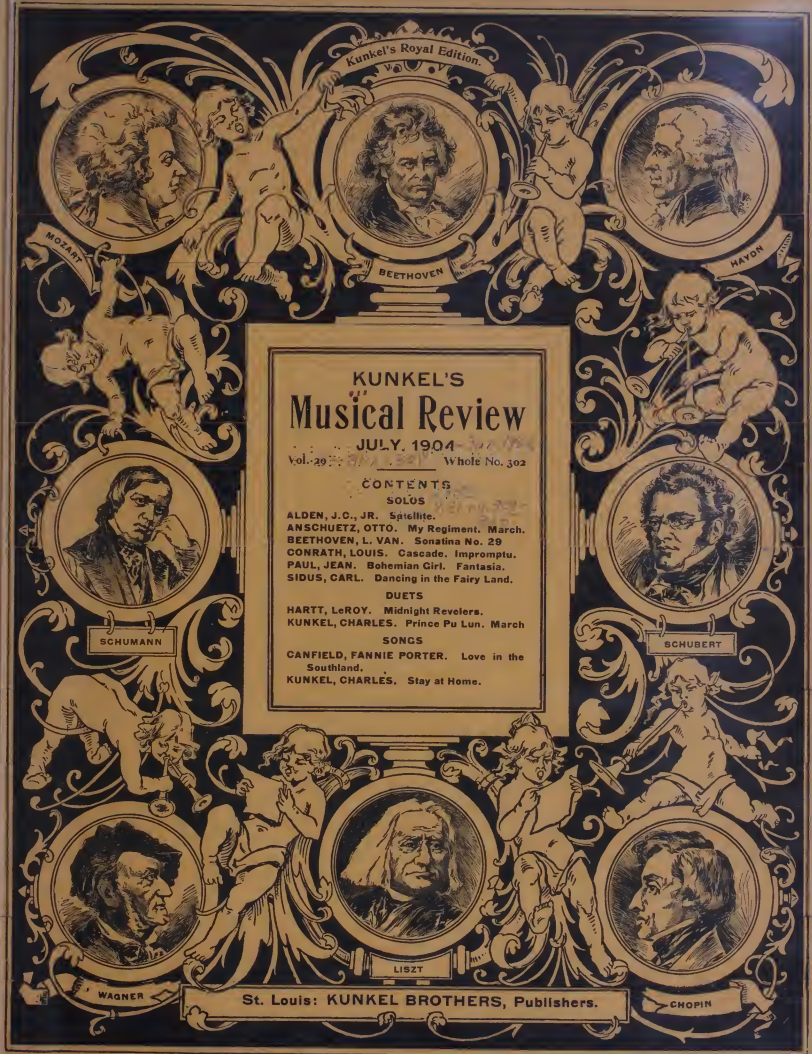

KUNKEL'S Musical Review

JULY, 1904

Vol. 29 Whole No. 302

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FRANCE AGAIN DECORATES SOUSA.

The American Conductor Receives the Golden Palms with Title of "Officer of Pulic Instructor of France."

The French government has again honored John Philip Sousa by conferring a decoration upon the American conductor. Three years ago in recognition of his services at the Paris Exposition, Sousa received the "academic palms," which carried the title of "Officer d'Academie Francaise." Mr. Sousa was notified of his promotion to "Officer de l'Instruction Publique" of France, in a letter from M. Paul Lascombes, Secretaire Particular du Ministre de l'Instruction Publique et des Beaux-Arts, now at St. Louis, who also transmitted Mr. Sousa's commission in his new grade, signed by the Minister of Fine Arts. The new distinction gives Mr. Sousa the golden palms and rosette of the French Academy. He is the only American who has received this decoration. Mr. Sousa is also a member of the Royal Victorian Order of England, having been decorated by King Edward VII in 1901.

AIRS OF ALL NATIONS.

Here is a list of the National airs of all nations: Argentina, "Oid, mortales, el grito sagrado"; Austria, "Gott erhalte unsern Kaiser"; Belgium, "La Brabanconne"; Bohemia, "War Song of the Hussites"; Brazil, "Hymo da Proclamacao da Republica"; Burman, "Thaya Than"; Chili, "Dulce Patria"; Costa Rica, "De la Patria"; Denmark, "King Kristian stod ved hojen mast"; Ecuador, "Salve, O Patria"; Egypt, "Salaam, Effendina"; Finland, "Vart Land"; France, "La Marseillaise"; Germany, "Heil dir im Siegerkranz"; Great Britain, "God Save the King"; Holland, "Wien Nierlansch"; Hungary, "Isten ald meg a Magyart"; Italy, "Royal March"; Japan, "Keemee gajo"; Mexico, "Mexicanos, al grito de guerra"; Persia, "Salamati Shah"; Peru, "Somos libres, scamosio siempre"; Roumania, "Traeasca Regale"; Russia, "Bozhe, Zaria, chrany"; Salvador, "Saludemos la Patria"; Servia, "God in His Goodness"; Spain, "Himno de Riego"; Sweden, "Ur Svenska hjertans"; Switzerland, "Rufst du, mein Faterland"; United States, "Star-Spangled Banner"; Uruguay, "Nimno Nacional de la Republica Oriental del Uruguay"; Venezuela, "Gloria al brave pueblo."

NEW YORK is to have a Conservatory of Music which will begin its career with an endowment fund of at least $500,000, and probably more. The establishment of the institution is to be made possible by James Loeb, of 37 East Thirty-eighth street, the son of the late Solomon Loeb, who died a few months ago, leaving an estate estimated at $15,000,000.

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HARMONY—YESTERDAY AND TO-DAY.

He who surveys the field of harmony and, using the words of our heading, tries to fix definitely a Yesterday and a To-day, finds not a little trouble. It was in 1859 that Wagner completed his Tristan, which to this time remains a thing by itself and a boundary mark. In 1824 Beethoven finished his Ninth Symphony, another boundary mark in harmony. Between these two works, says an exchange, appears to lie a greater stretch, that is, more of achievement, than between Tristan and anything that has been written up to the present time. And it almost seems as if To-day might be placed back in '59, before the year when the Nibelungen Ring, the Meistersinger, or Parsival were given to the world. In reality the whole thing admits of adjustment only with difficulty; it may be impossible. But, at any rate, the ideas of a Yesterday and a To-day in Harmony are good ones to start with and to work from.

The art of harmony may be called an art of accretions. Around a few formulæ have gathered, more and more, sophistications, elaborations, involutions. Viewed in one light artificiality would seem to be the principal thing in many a modern work; but in another light the genuineness of the whole thing as a means of utterance is unmistakable, unquestionable. And at the bottom of the most extravagant affair, the old core generally remains, the old formulæ are there—sane, strong, unhackneyed, ever-beautiful. It is as if there must be an enduring, everlasting something which survive all changes of style and serves as the backbone in works of the most diverse character and aims. And, indeed, this is so.

If, for the sake of making a start somewhere, we locate our Yesterday in Beethoven's day, or a little before that—say in Haydn's time—we find that the essentials of the harmonic structure were then as now the principal chords and their inversions; that the formulæ, the media, of expression, the purely technical musical ones, were then what we have to-day, though not so highly developed; and if we turn back to Sebastian Bach, the end of ancient and the beginning of modern musical art, shall we not find these same formulæ? There they are, ready to be touched with the finger. As, for instance, the famous rising chromatic bass in the earthquake in the Matthew Passion. This musical means of making a climax, of heightening the tension of the nerves, which we also find in the Brahms symphony of to-day, in the latest thing by some hot-blooded young Italian opera composer, was placed deliberately on paper for a specific effect by old Bach sometime before 1729. And it does its work to-day, unfailingly. Where is the Yesterday? We must go farther back. We shall surely locate a place somewhere. And yet is it worth while? The truth is, the domain of To-day is in one sense a very broad and ample one; it reaches back well behind Haydn; indeed, at some points it touches Palestrina.

But there are differences in music. We all know this. We feel it when we get hold of a new composer. We have found it out, some of us, with Brahms, and Richard Strauss puts it before us; indeed, he makes us feel sometimes that he has, or may have, that Something which many of us are looking for, and that with him may have come a line of demarcation, a To-day which does not touch on Wagner, at least, and is the day of another man.

It is in the use of harmonic material and in the melodic structure with which harmony is clothed; it is in the forms, to some extent, and it is in the aim and spirit of the music—that these differences lie. The number of fundamental chords is no larger now than in the Bach or in the immediate pre-Bach days. All depends on what is done with them. Surely it makes a difference to the hearer whether a long piece remains calmly in the tonic which awoke the anger of the purists when Wagner's first operas came on the field, and which in the progression, submediant, or flat submediant, dominant, plays such a role in the Tristan music.

But we possess other things. In the matter of resolutions of altered chords, the bounds have been enlarged; in the matter of enharmonic notation, we have our own things, things of to-day, as to go no farther, any one may see who will study Wagner carefully; we possess for our extended works plans of modulation which would startle the classicists. The spirit of the day which seems to run to change of key, and to chromatic changes for some time, then soars to the dominant, remains as calmly there, with perhaps a touch or two of a minor key, and then returns calmly and with dignity to the tonic again—as does many a powerful Händel chorus; or, whether, as in the short dimensions of a Chopin prelude, we have at least twenty-five changes of key in thirty-four measures. The principal chords were common to both men; but the plain Händelian harmonies would never have sufficed to tell Chopin's story. He required many dominants; his secondary sevenths had to be altered to suit his ear. And to the ears of some of us of this day only the Chopin harmonics are satisfactory.

Solomon says: There is nothing new under the sun. One is sometimes inclined to think this is true in harmony, especially if one goes back to Bach, in whom the rich, harmonic means of the modern lie hidden in passing tones, appogiaturas, and the like. It is also true that in him things are forgotten which shall some day be resurrected and given the adjective—New. No modern work that we have seen is constructed from the sequential use of a harmonic figure such as that which lies hidden, darkly hidden, in the figuration of the first E minor prelude of the Well Tempered Clavichord. To return to Solomon's proposition,—violence of modulation has been called a mark of the modern writers. But behold Mozart's G minor symphony. What modulates more and bears you along more forcibly than parts of its last movement?

There is one thing to be said, amongst other things. That which we find as the accidental in Bach—we have already hinted at this—we find as the intentional and well developed in the men of our day. A sharp cutting appogiatura which, in passing by, the older man used without a second thought, the man of to-day will use with consequence and many repetitions as the material of a whole piece. In its logical and extended use, this may be said to be new; the prototype, however, existed in Bach's day.

With Bach we possess the chromatic rising or falling bass; the modulation up by hitches—

the keys, G, A, B, C-sharp, of the first movement of Beethoven's second symphony—has been common property for years and years. We possess with Bach to some degree, to a greater degree with Haydn, Mozart, and Beethoven, the enrichment of the piece by the interpolation of changes to nearly all the keys of the scale; and with the pre-Bachites, with old Palestrina, indeed, do we share the use of triads on neighboring scale steps, that thing within the key without desertion of the tonality, and to a straining of the key by augmented intervals. Greater daring is generally shown in the opera than in chamber music; the consecutive major triads with their perfect fifths in Puccini's La Bohême, may however be offset by the ugly parallels in Sinding's piano quintet. But be all this as it may, the backbone of our harmonic system will remain ever the principal chords, as in the harmony of Yesterday, and the time may not be far away when some bold and original mind will come forth with a phase of musical art which shall reinstate satisfactorily the plain harmonies combined with new things in melody.

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DEATH OF BOHEMIA'S GREAT COMPOSER.

The sudden death by appoplexy of Dr. Antonin Dvorák, Bohemia's most eminent creative musician, is universally regretted. In a brief sketch of Dvorák's life, an exchange remarks that "like most composers, he was of humble origin." Antonin's father was a butcher and innkeeper at Mühlhausen, near Prague. The boy's interest in music was aroused by the strolling bands which played at the village fairs, or at his father's inn, and his enthusiasm secured him his first musical instruction at the hands of the village schoolmaster. At the age of sixteen he was playing the violin in a Prague band for a wage of eight dollars a month. On the publication, in his thirty-ninth year, of his "Slavic Dances" and "Moravian Sounds," he found himself suddenly famous. The praise that greeted him, we are told, came alike from the radical and the conservative schools of music, and his fame rapidly spread beyond Austria and Germany. In 1883 the performance of his "Stabat Mater" in London attracted a great deal of attention, and in 1892 he came to New York as director of the National Conservatory. A remarkable product of his three years in America was his fifth symphony, which he called "From the New World." In this he sought to embody the spirit of American national music, which he believed he had discovered in the strange unwritten plantation melodies and "spirituals" of the Southern negro. In Dvorák's composition an inexhaustible wealth of melodic invention and a rich variety of coloring are the qualities which most attract us, together with a certain unexpectedness, from which none of his works is wholly free."

"While to some extent anticipated by Smetana, it was he who did for Bohemian music what Liszt did for the Hungarian, Chopin for the Polish, Grieg for the Norwegian national art. This does not mean that these masters simply copied the national tunes and embodied them in their works. Dvorák seldom borrowed a folk tune; he simply used the songs of the peasants as models, after which he fashioned his own melodics. As a melodist, he was almost as spontaneous and fertile as his great idol, Schubert; and he also shared Schubert's gift of originating stirring new modulations in harmony; while as an orchestral colorist he was far more delicate, refined, and varied than Richard Strauss. While never a cacophonist, he had a way of working up an orchestral scherzo or presto to a frenzied climax which is as exotic as it is exciting. He did not hesitate to embody two of the most exotic Slavic movements, the elegiac 'Dumka' and the wild 'Furiant' in his symphonies and chamber music. The influence of Brahms was nevertheless felt for a long time in his adherence to the symphonic form; but after his return to Europe he abandoned the symphony and wrote a series of striking symphonic poems, thus revealing his allegiance to Liszt, who had also been one of his benefactors, and whose music he greatly admired.

"Wagner, too, had once been his idol, when he wrote his first opera, 'Kral a uhlir'; but afterward he rewrote this opera twice in his own style. In his later years he was particularly enamored of 'Parsifal.' His operas are the least successful of his works. While there is much beautiful music in them, it lacks dramatic verve, and the poor librettos were a disadvantage he could not overcome. Among his songs there are some of great beauty. But his chief importance lies in the realm of orchestral and chamber music. Besides his five symphonies, several of his overtures—'Hussitzka,' 'Mein Heim,' 'Karneval,' 'Othello'—have become famous. His symphonic poems are still music of the future."

SMOKING is no doubt a nasty habit, injurious to most people, but it remained for a German, Dr. Stanger, to discover the harm it has done to music. Why, he asks, are there no more new folk songs? Because, he answers, the peasants and mechanics no longer sing, but smoke instead.

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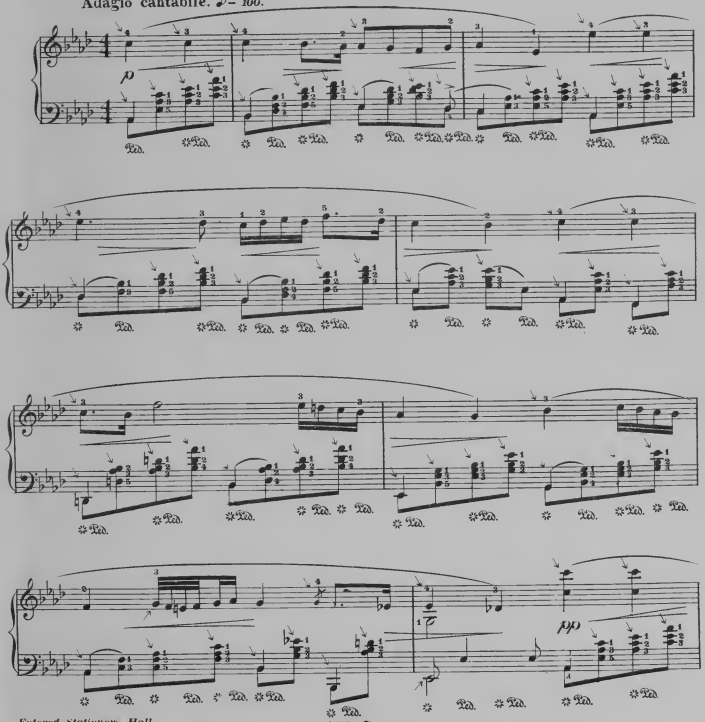

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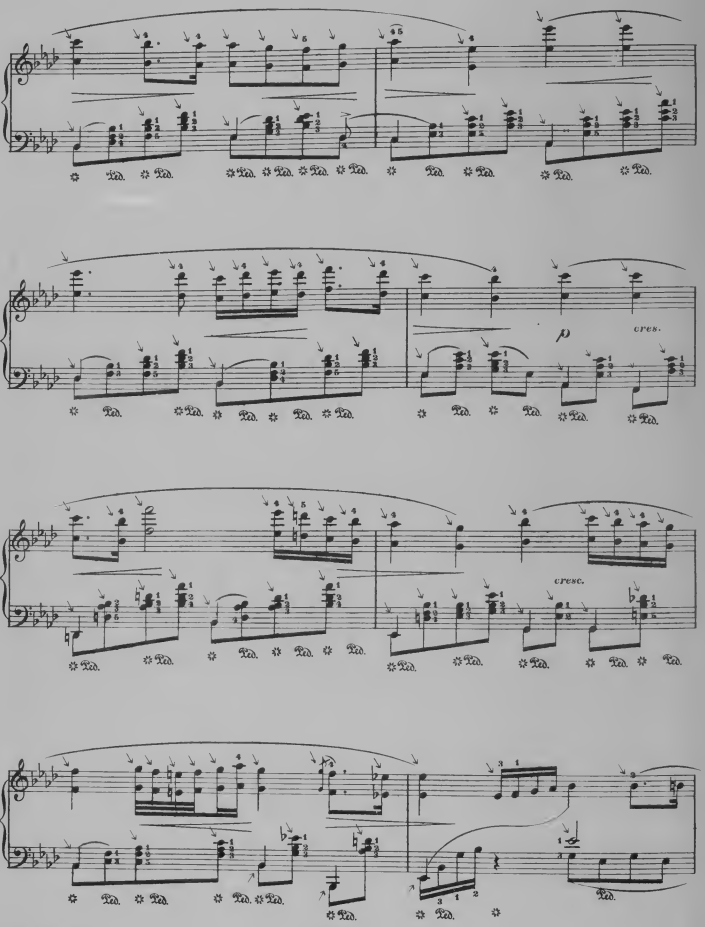
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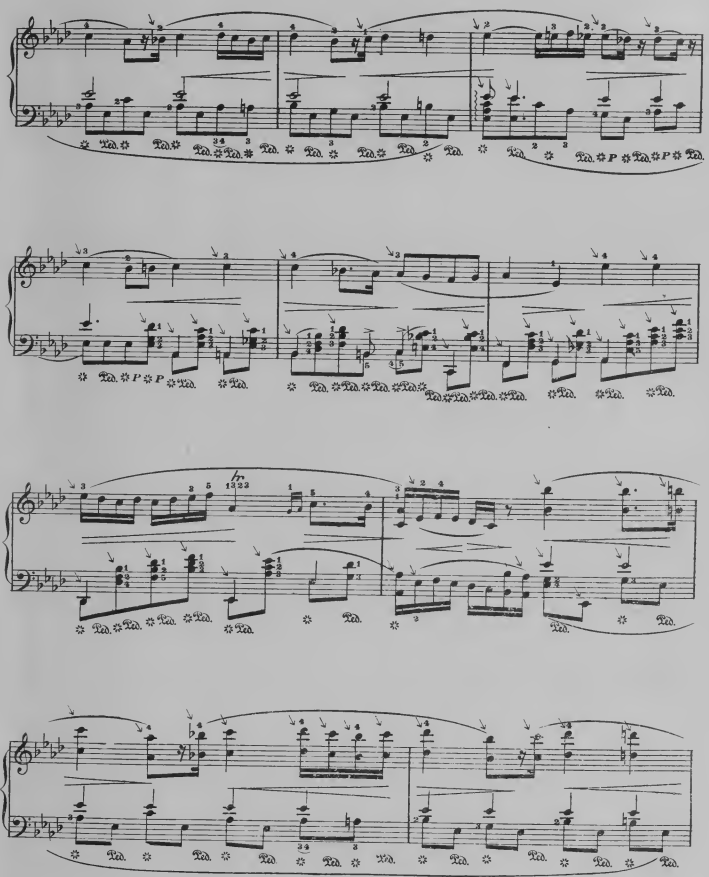

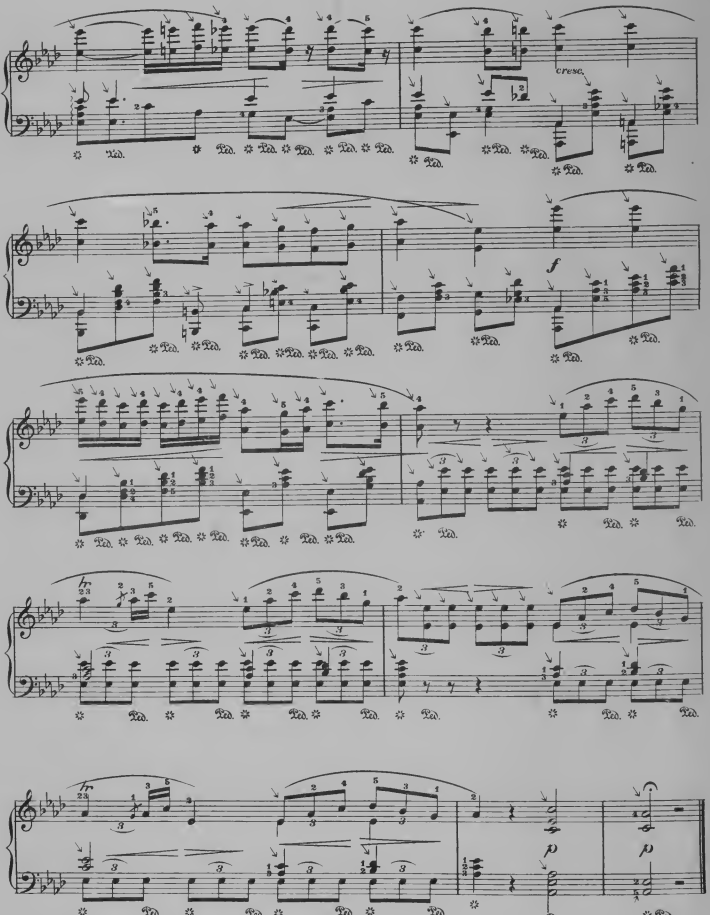
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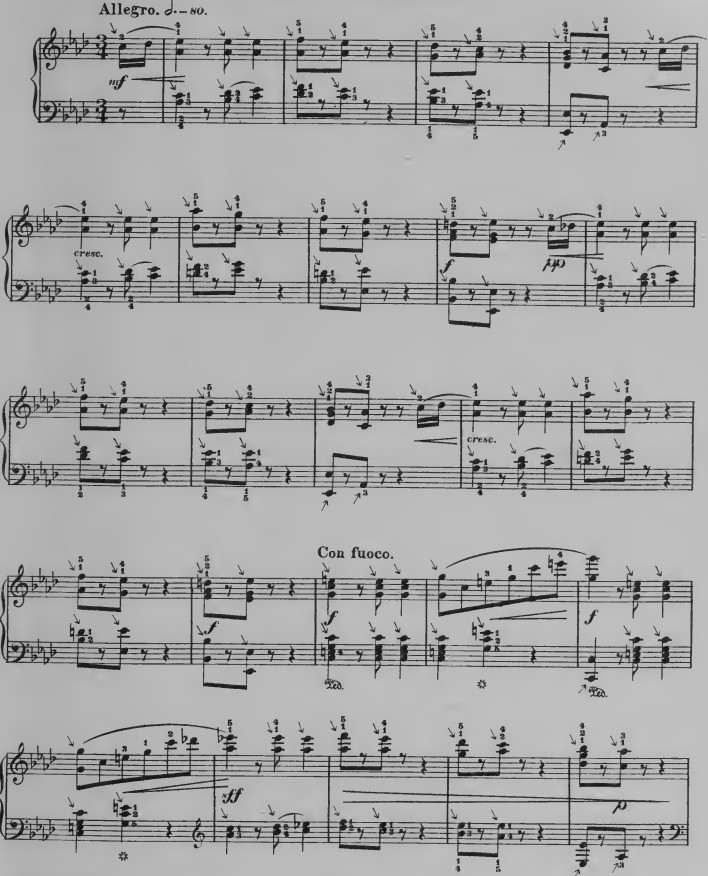

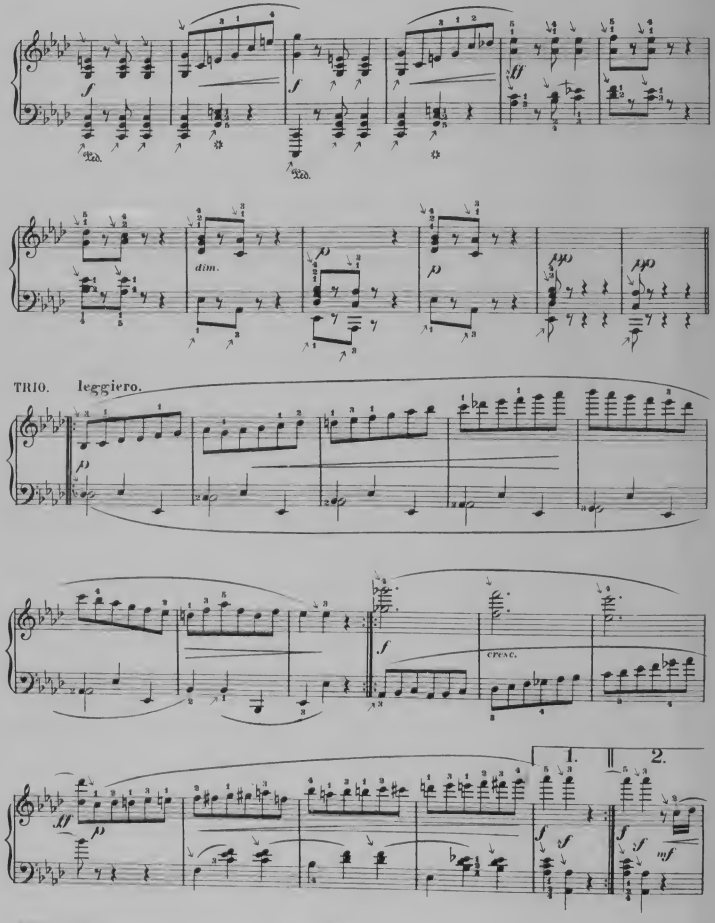
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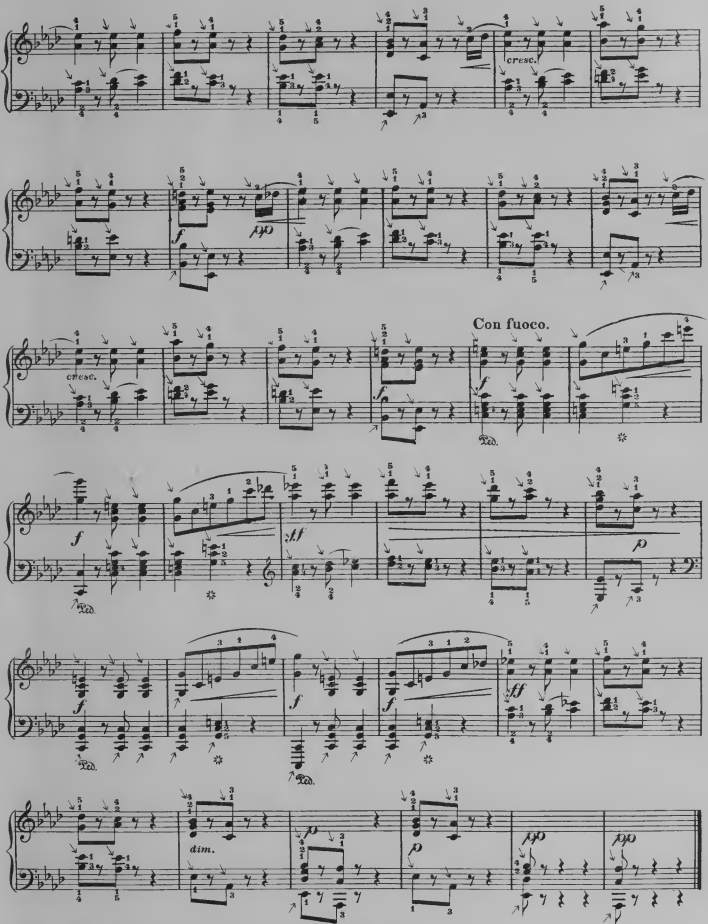
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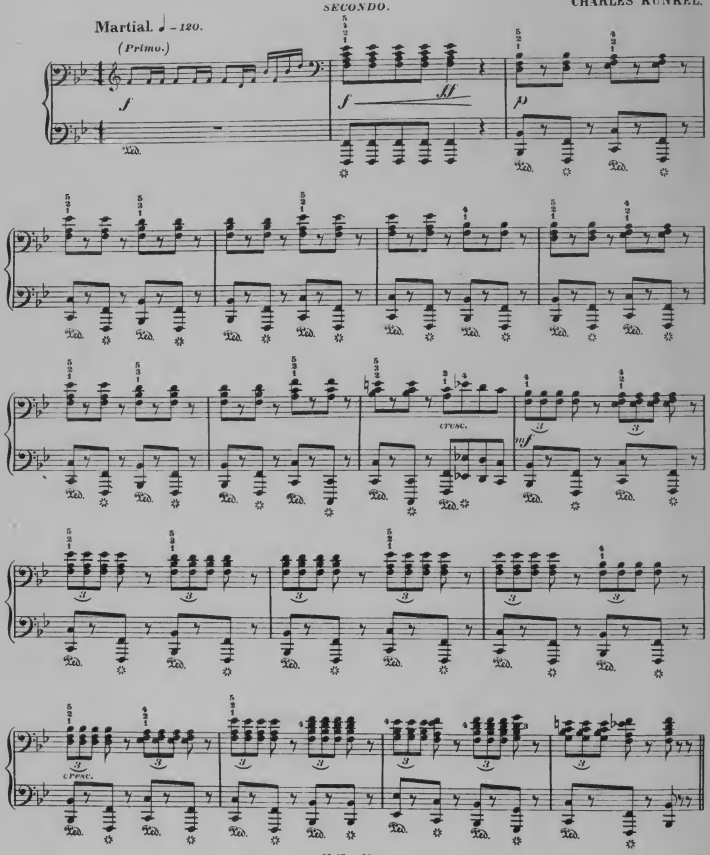
SECONDO.

CHARLES KUNKEL.



1945 - 10
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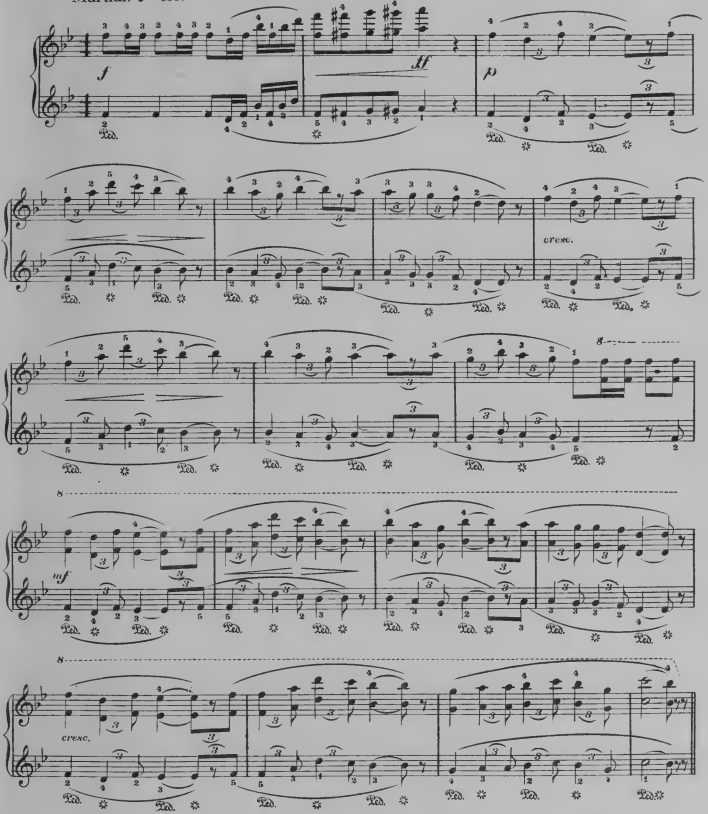
PRINCE PU LUN

TRIUMPHAL MARCH.

PRIMO.

CHARLES KUNKEL.



Edition Kunkel. 1945 - 10

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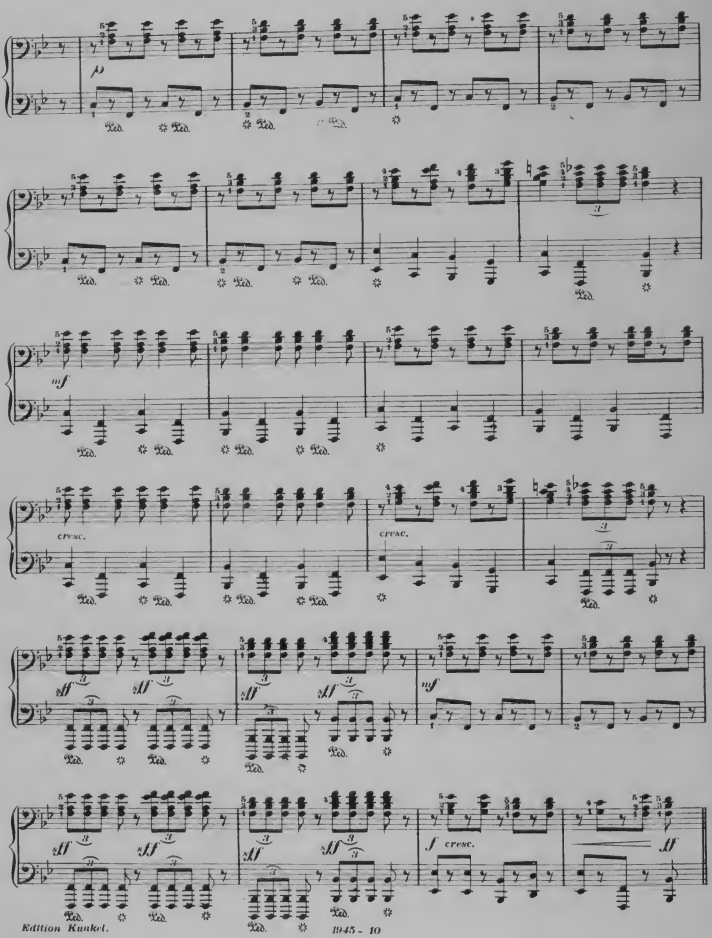

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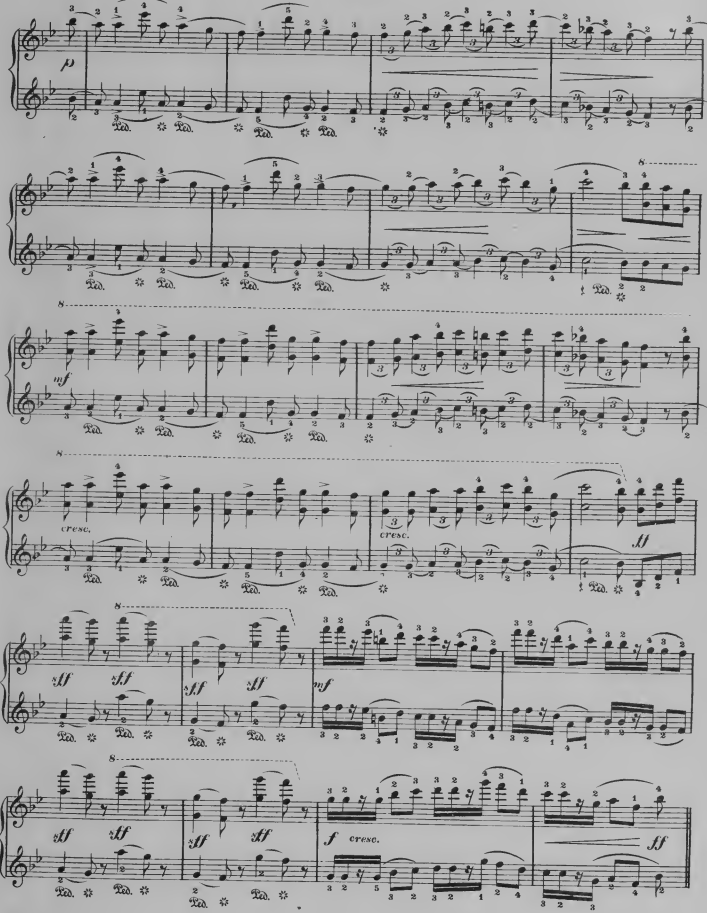

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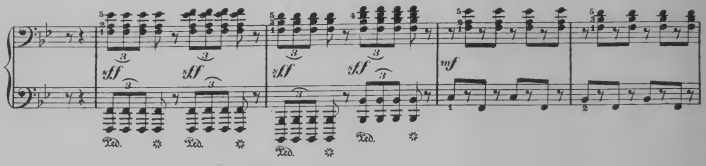

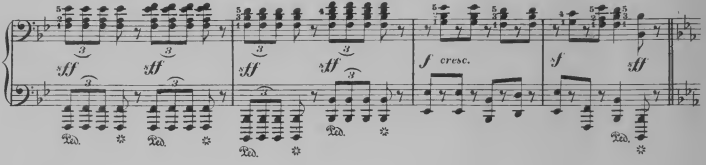

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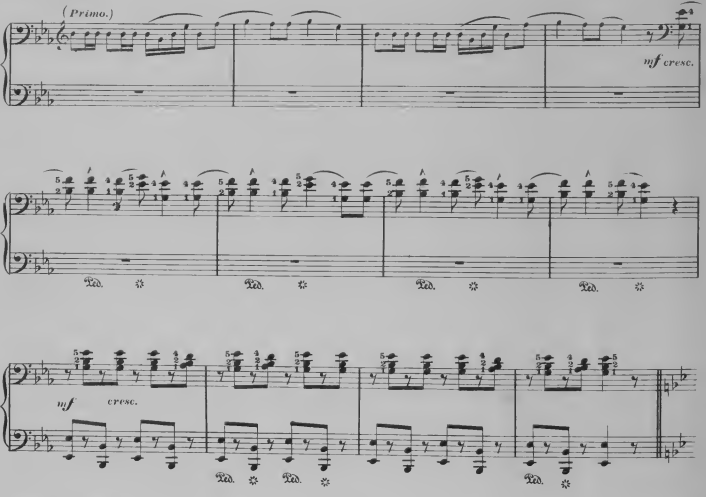

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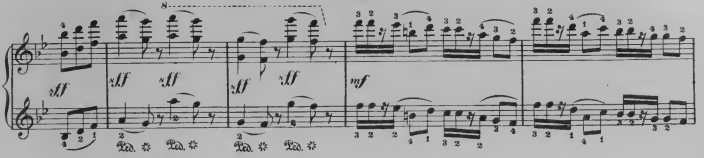

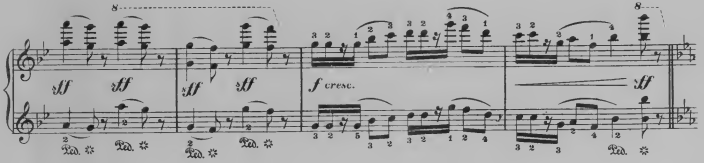

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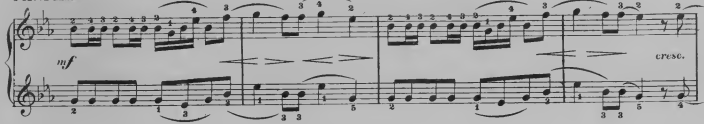

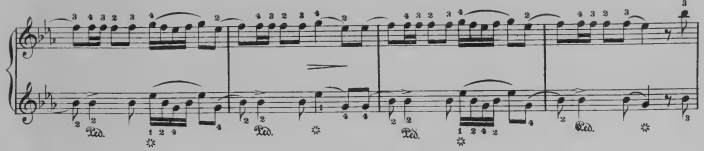

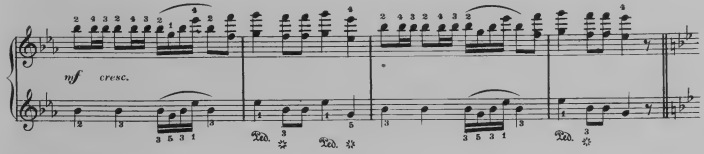

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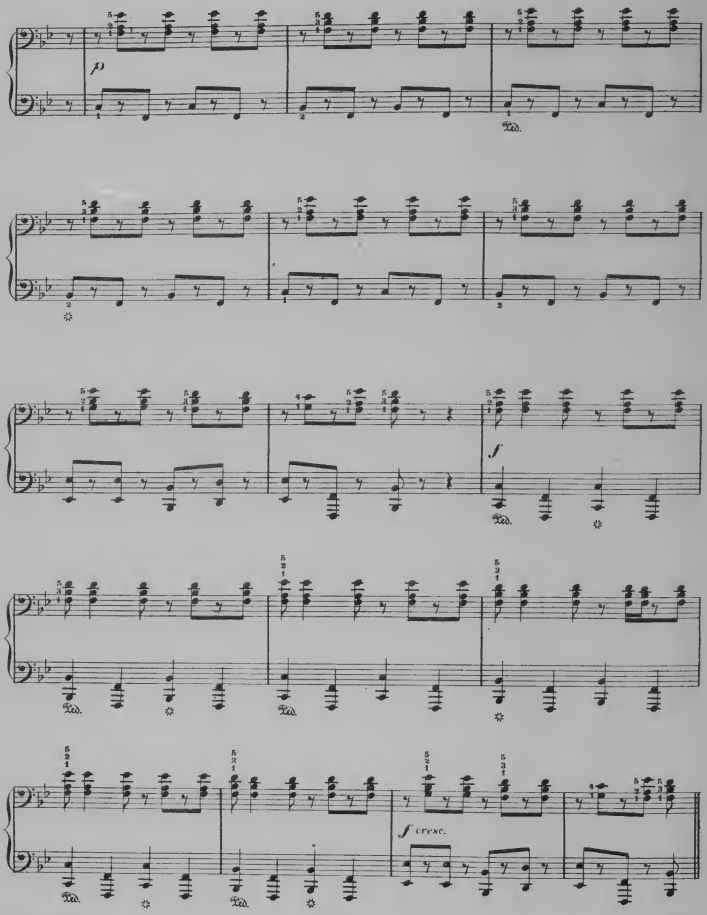

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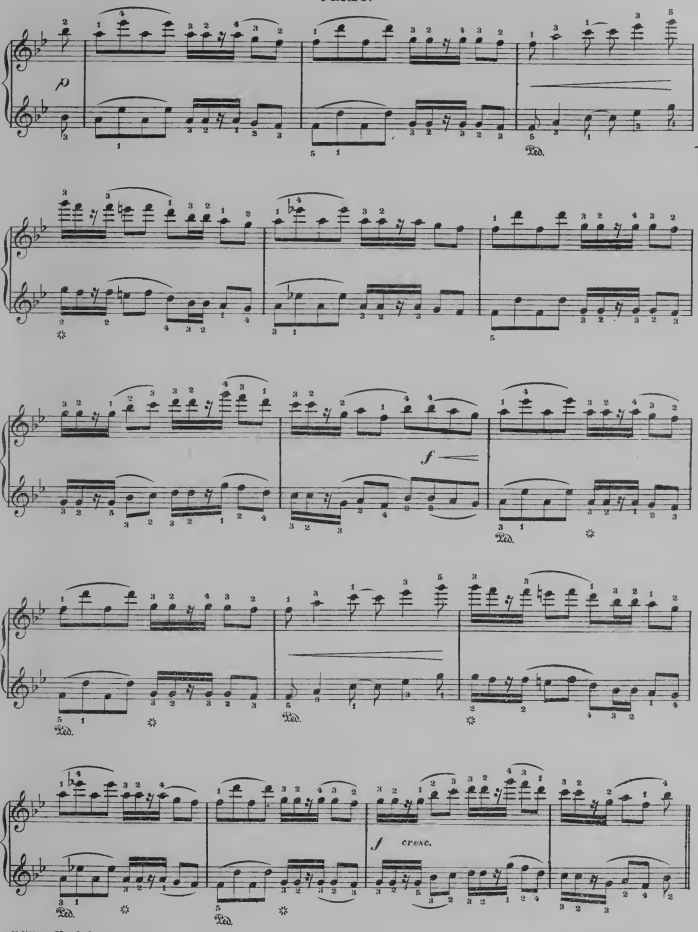
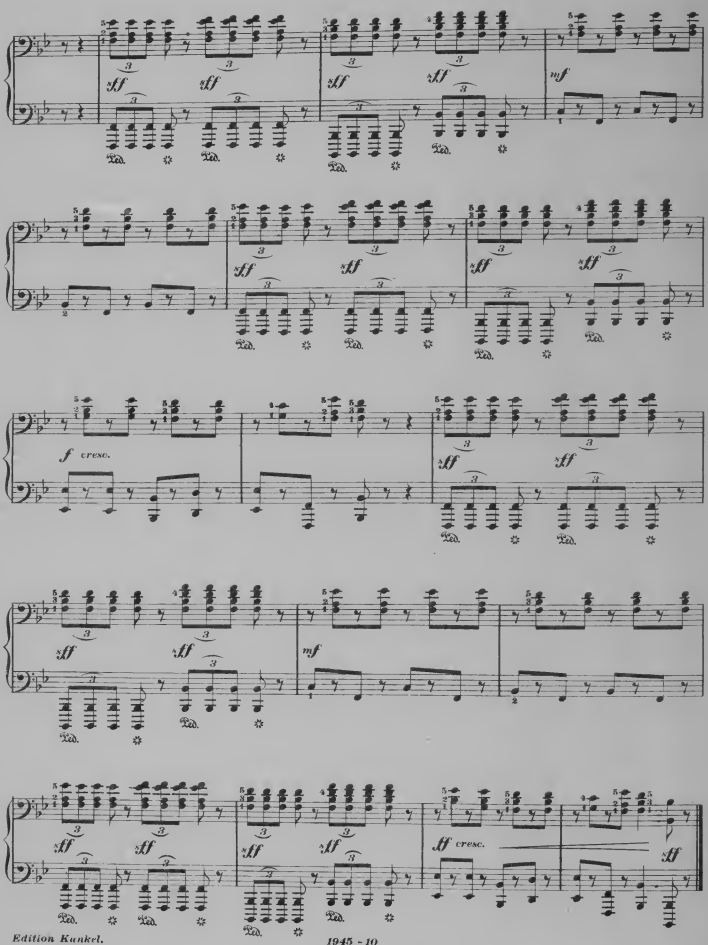
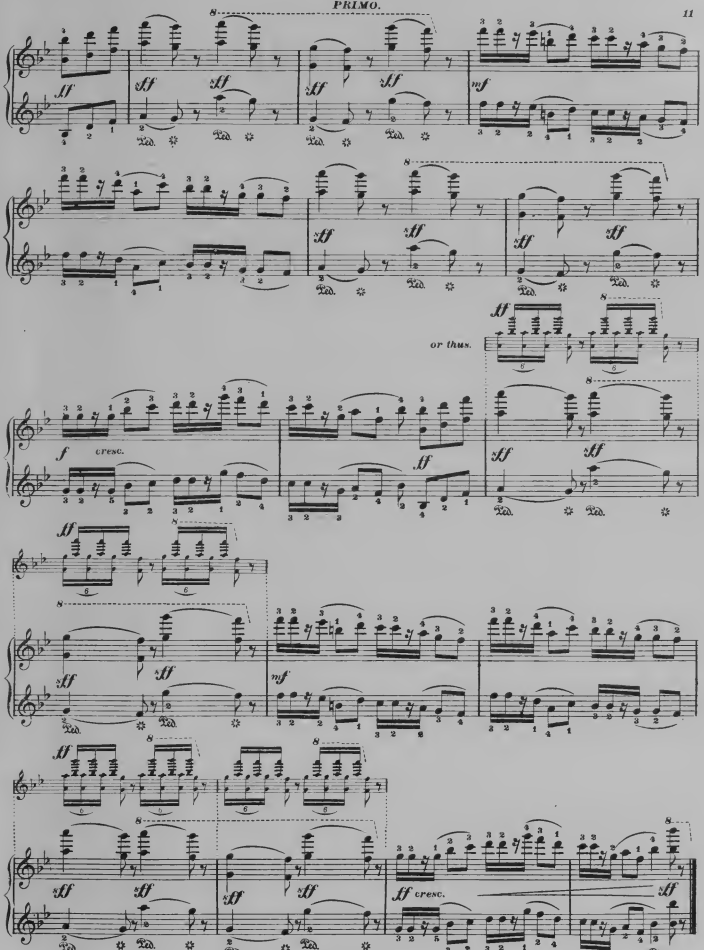



ff
mf
f cresc.
ff cresc.


ff
mf
f cresc.
or thus.
ff cresc.

MIDNIGHT REVELERS.

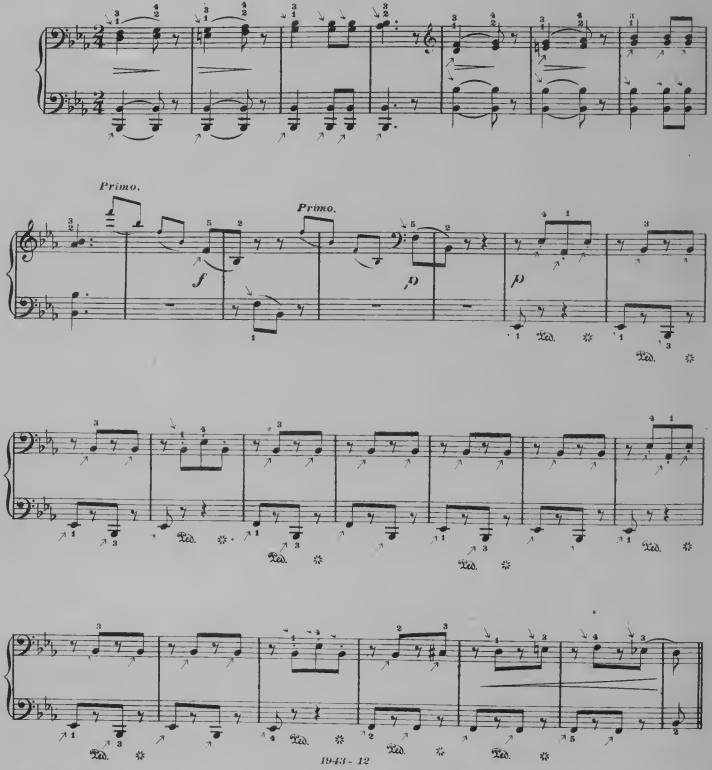
CAPRICE.

Notes marked with an arrow(↘) must be struck from the wrist.

Allegretto. ♩=108.

SECONDO.

LE ROY HARTT.



1943-12

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MIDNIGHT REVELERS.

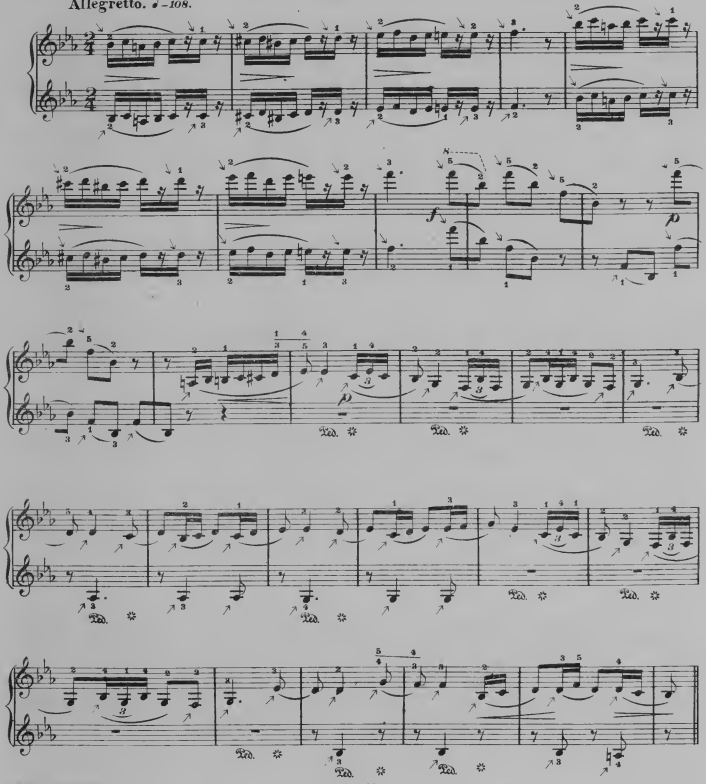
CAPRICE.

Notes marked with an arrow(↘) must be struck from the wrist.

LE ROY HARTT.

PRIMO.

Allegretto. ♩=108.



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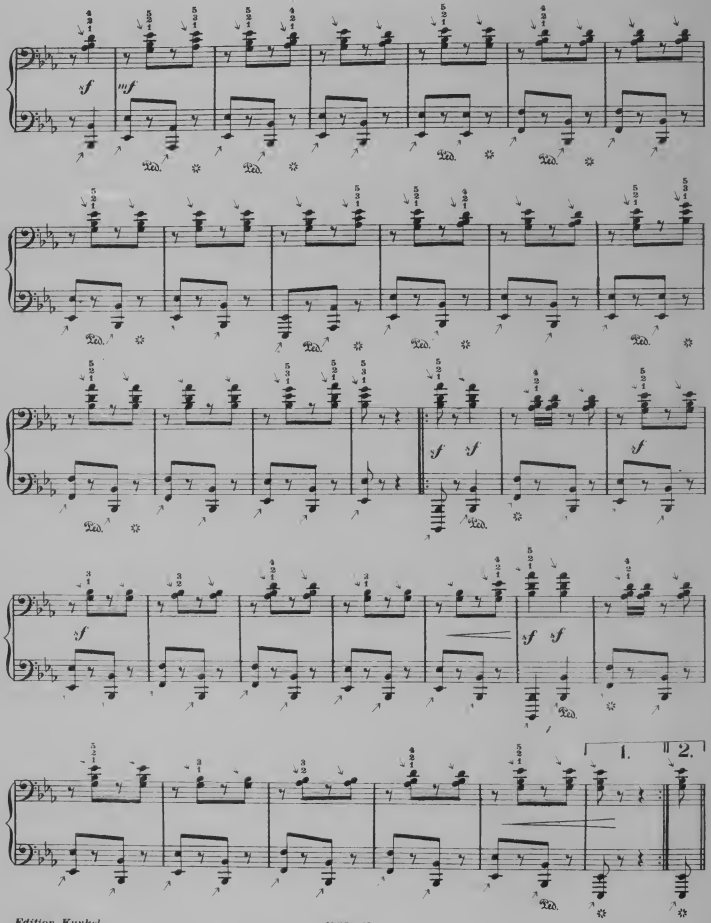

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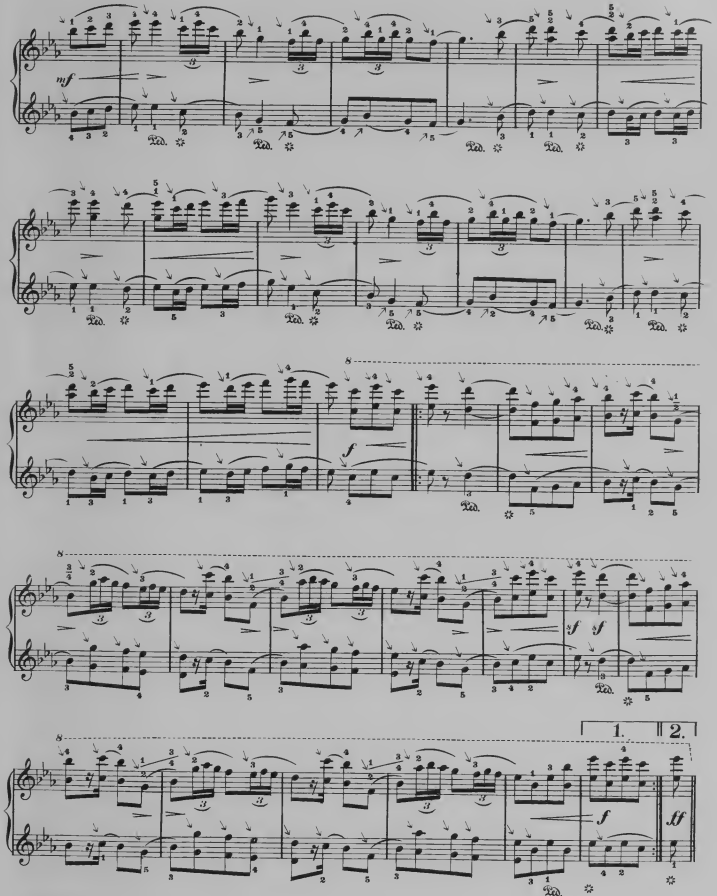

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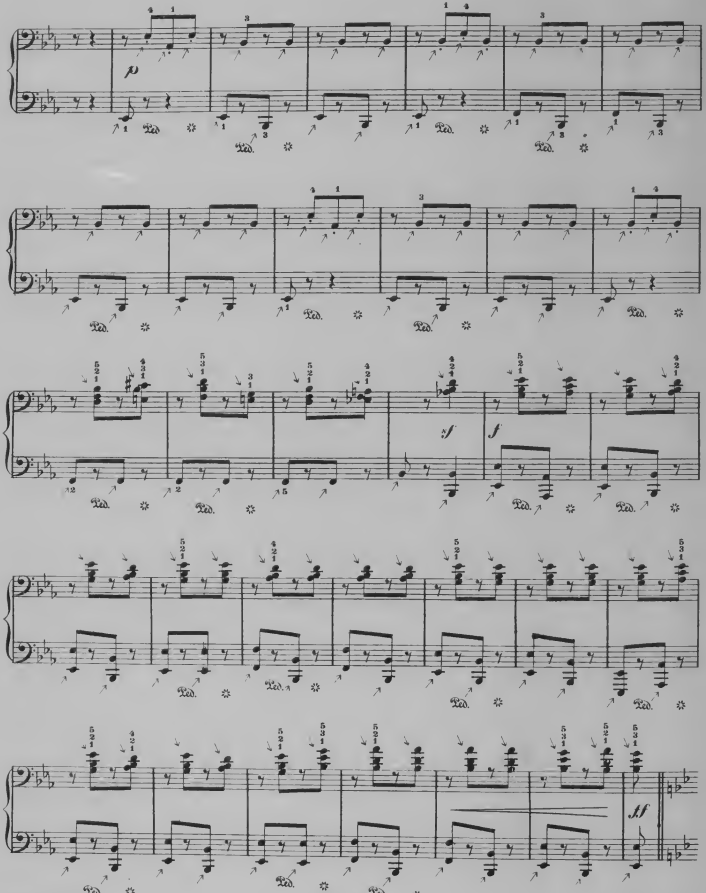

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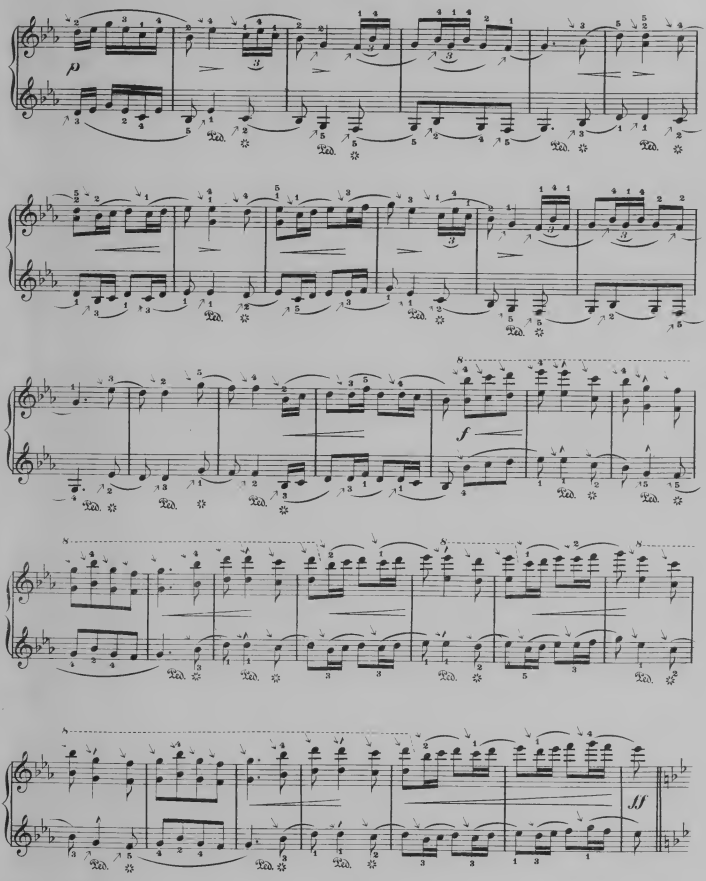

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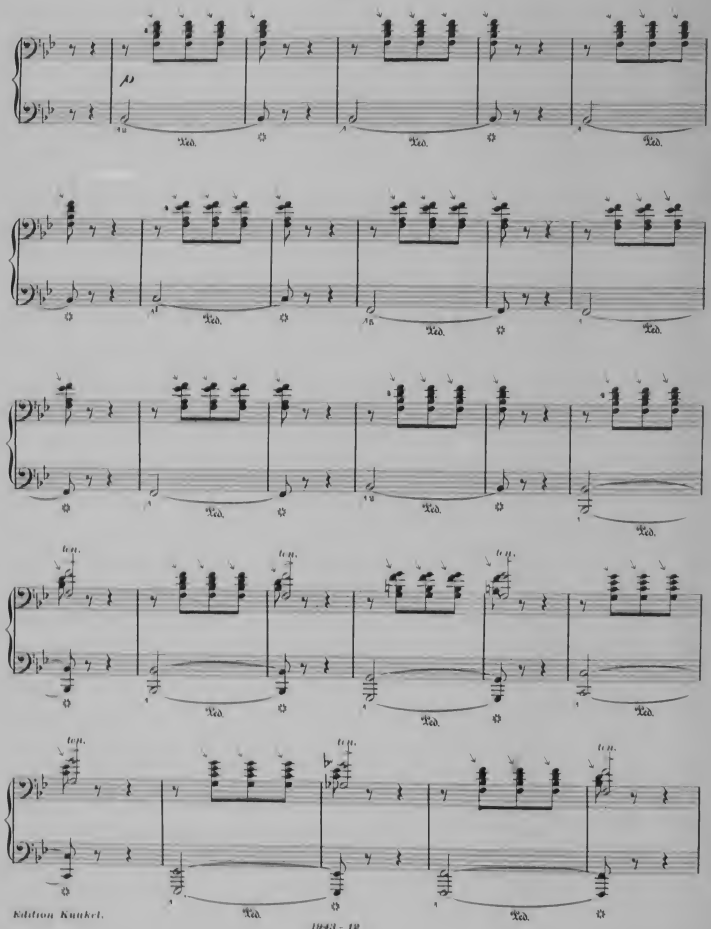
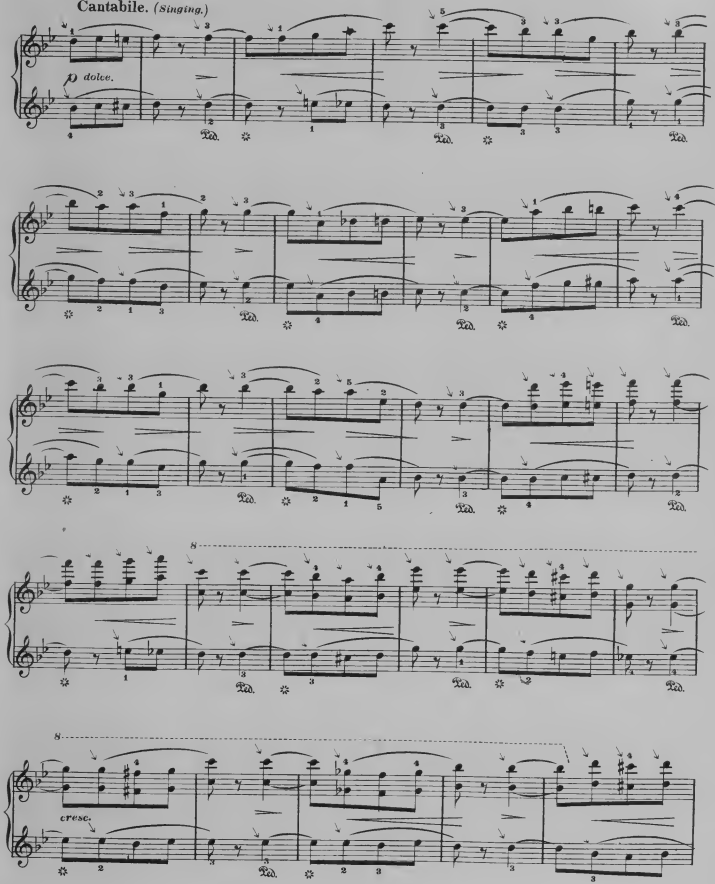
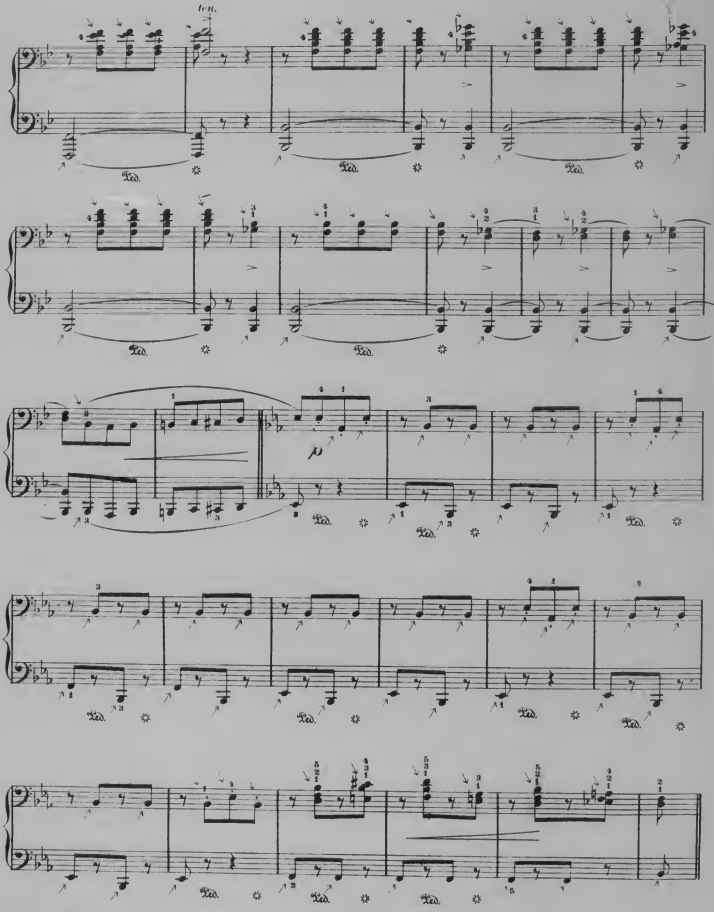
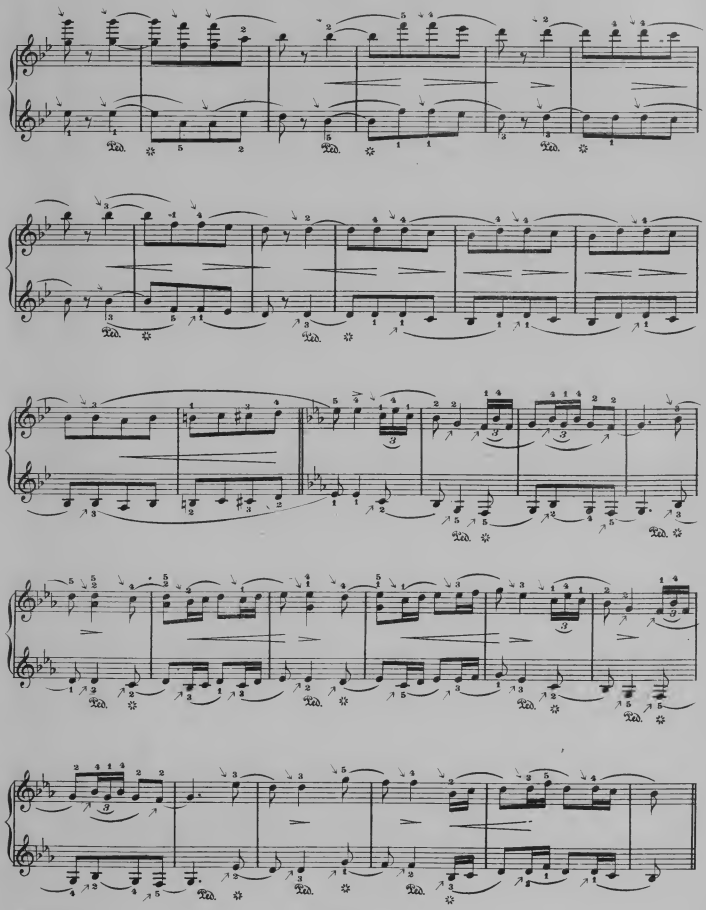



Cantabile. (Singing.)
p dolce.
cresc.


ten.
Ped.
*



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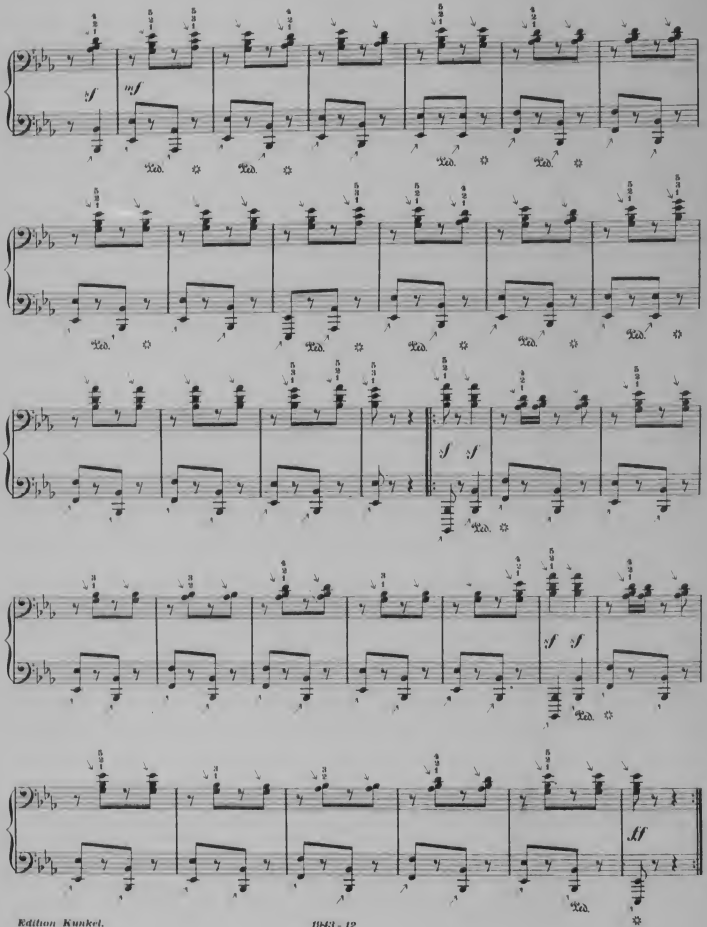
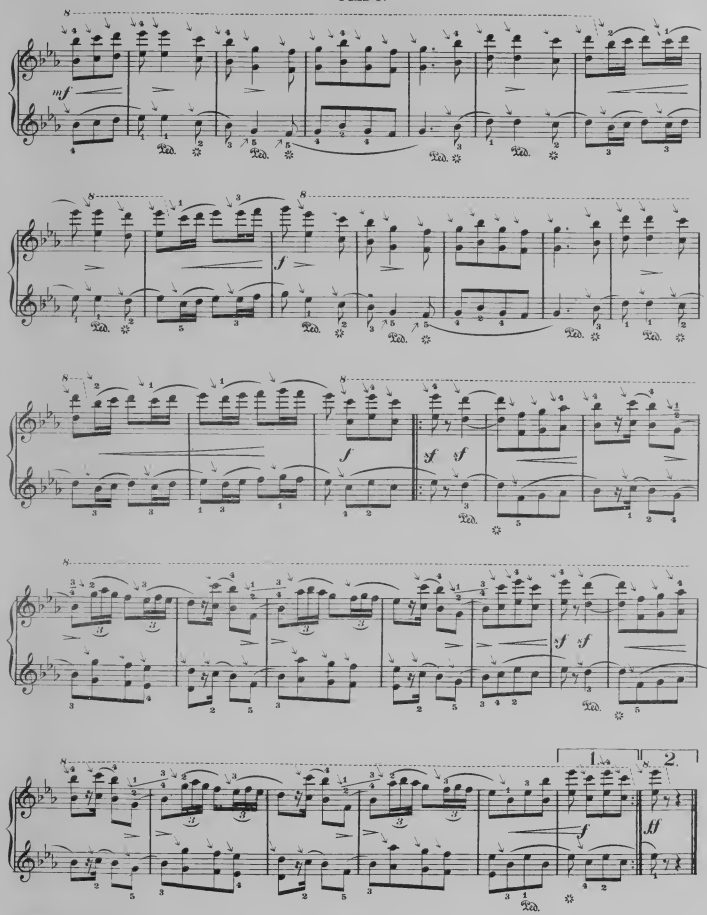


PRIMO.



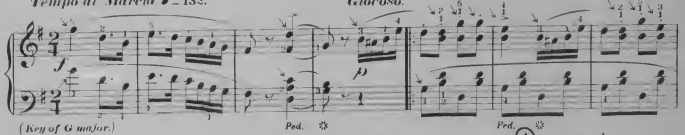
MY REGIMENT.

MARCH.

Notes marked with arrow (↘) must be struck from the wrist.

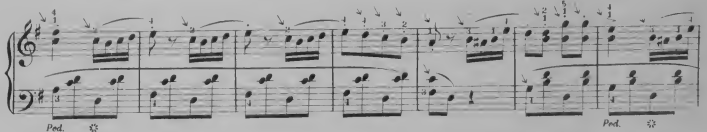
Otto Anschütz.

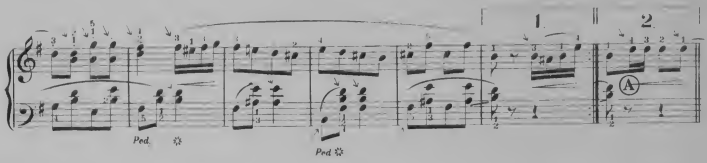
Tempo di Marcia ♩ = 132. *Giocoso.*

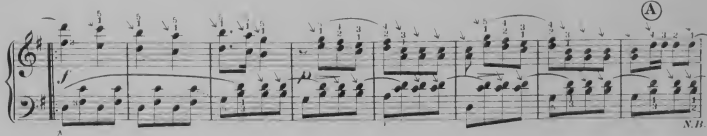


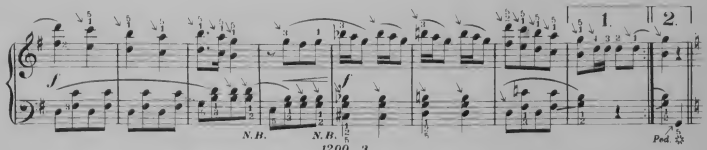
(Key of G major.)

For the proper execution of passages and chords in mixed positions also repeated notes marked (A) *see Kunkel's Royal Piano Method pages 33 and 72*









N.B. Heed the change of the fingering.

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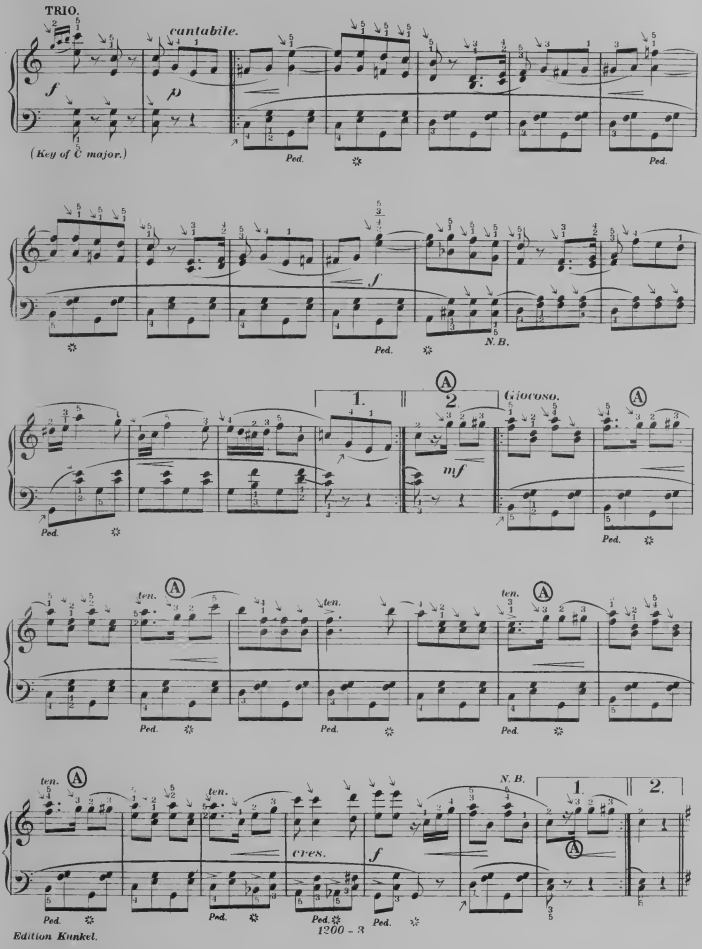
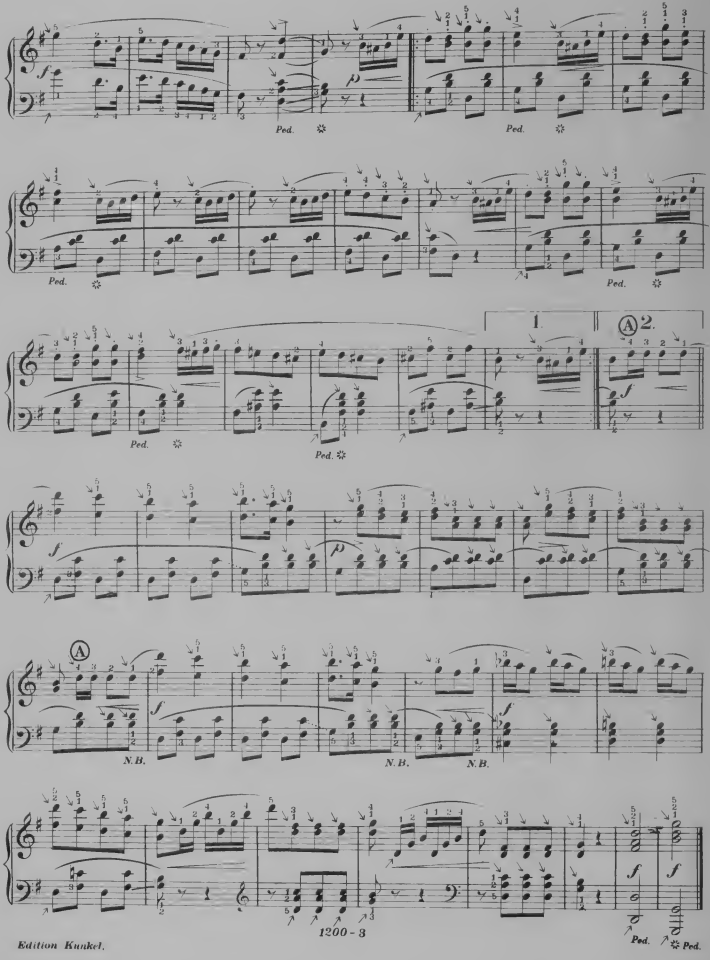
Entered Stationers Hall.

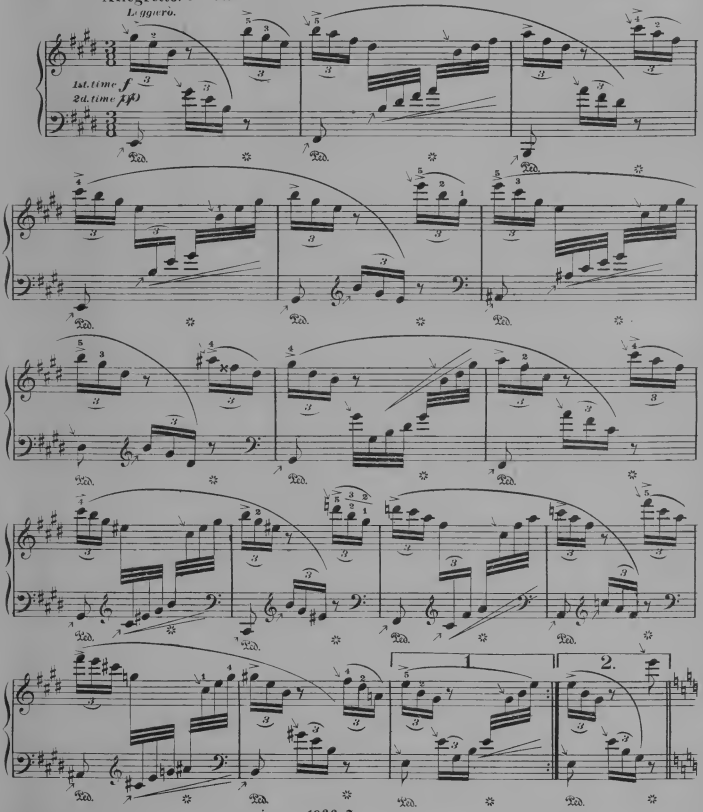

TRIO.
cantabile.
f
p
(Key of C major.)
Ped.
f
N.B.
1.
2
mf
Giocoso.
ten.
cres.
f
N.B.


Ped.
Ped.
Ped.
Ped.
1
2.
Ped.
Ped.
N.B.
N.B.
N.B.
Ped.
Ped.

LA CASCADE.

Notes marked with an arrow (↘) must be struck from the wrist.

LOUIS CONRATH.



1922-7

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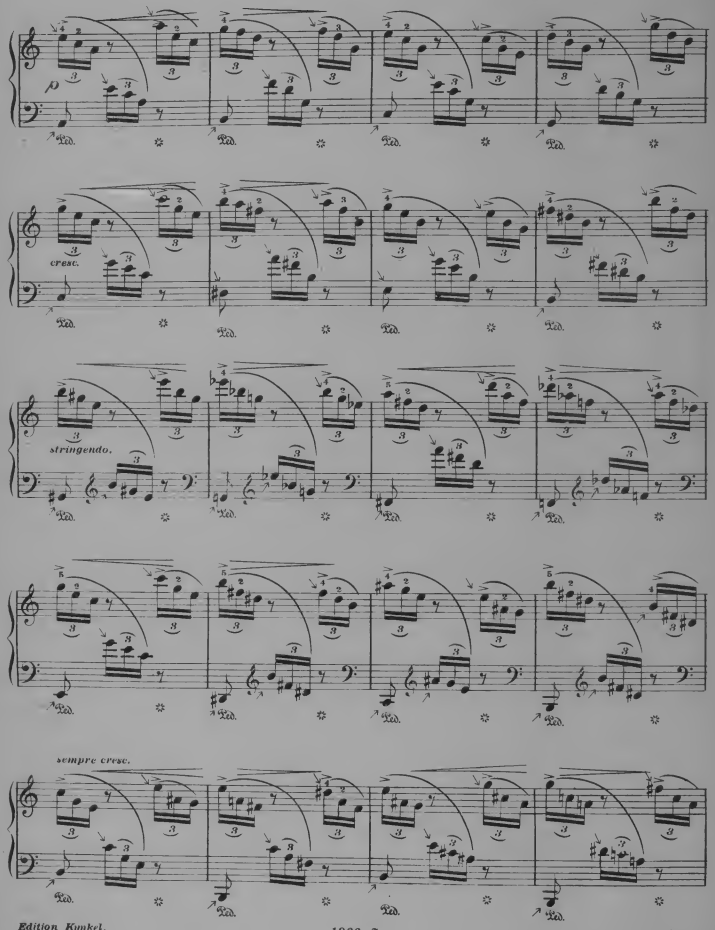
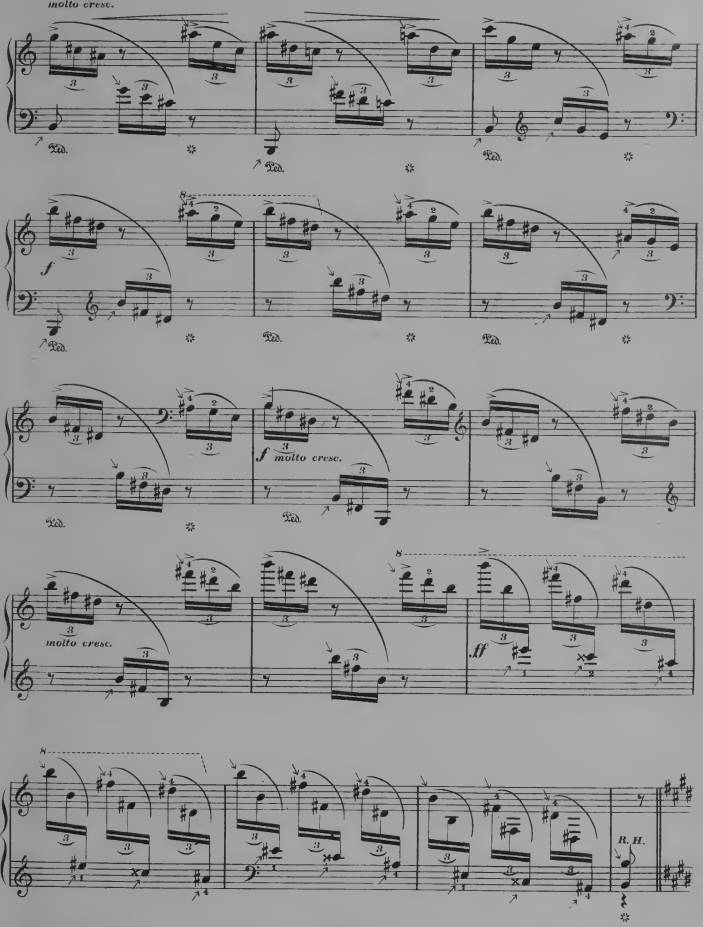
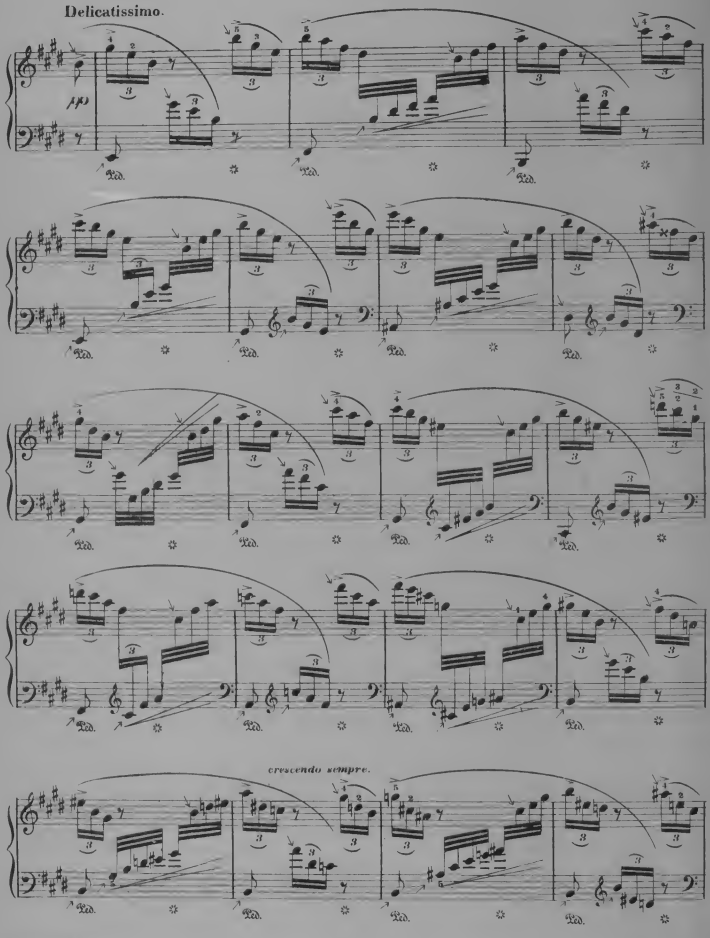
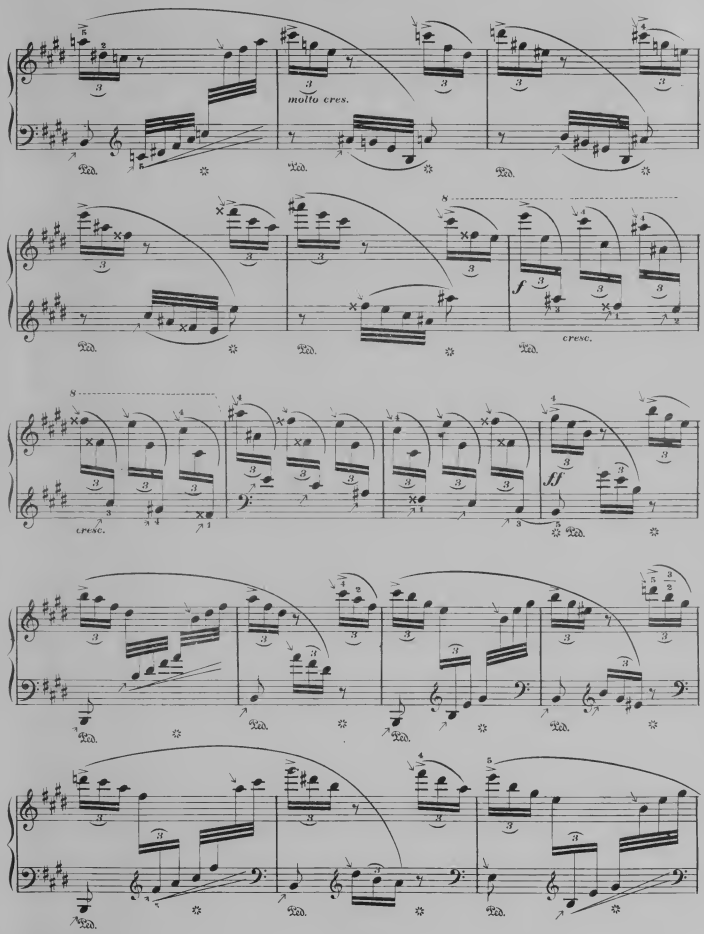
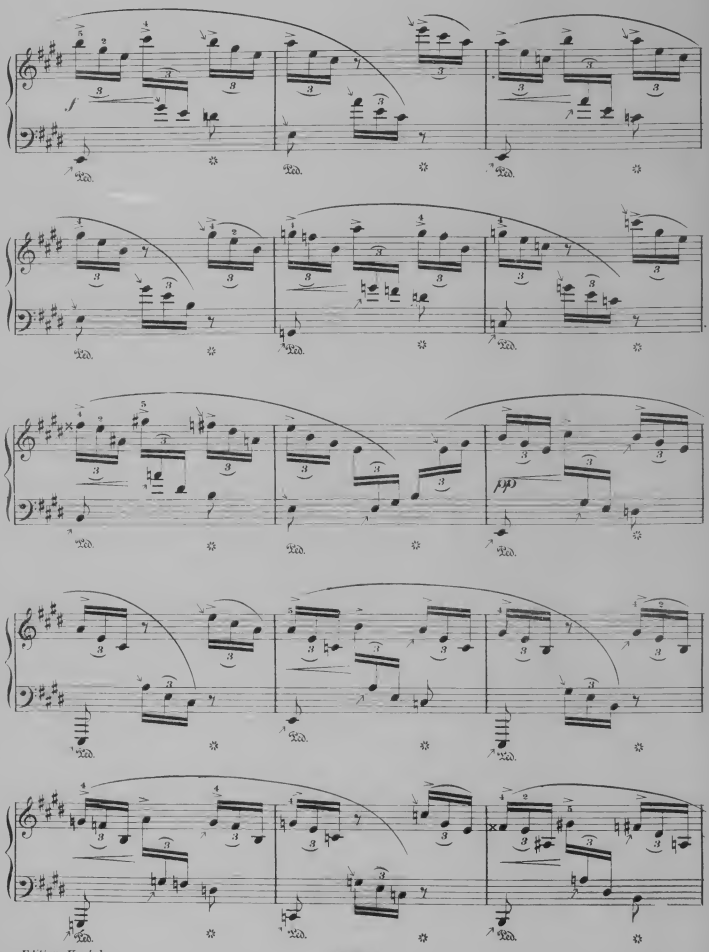
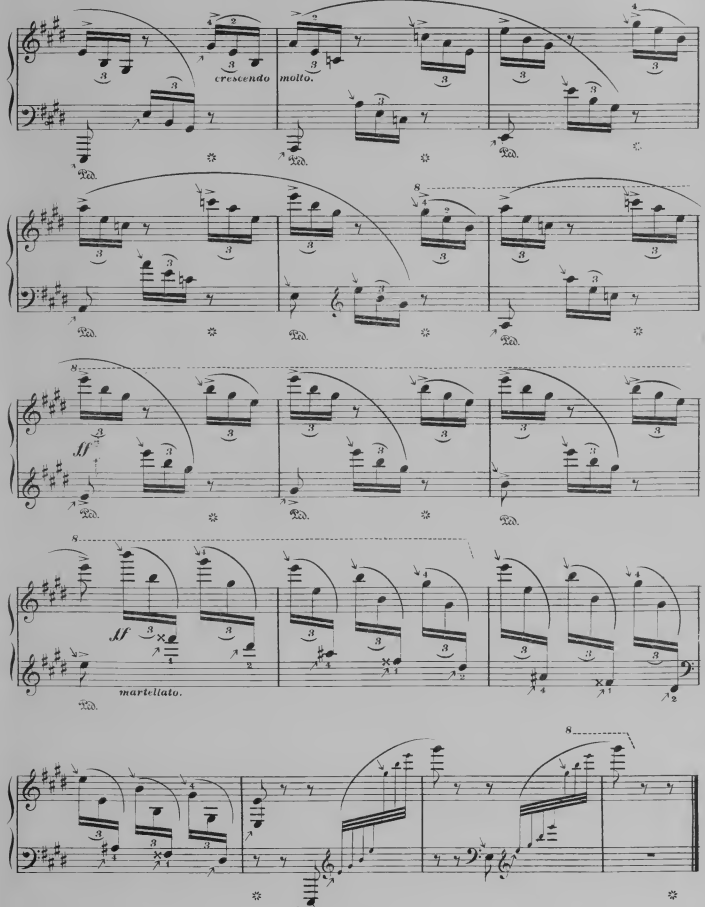

p
cresc.
stringendo.
sempre cresc.


molto cresc.
Ped.
f
molto cresc.
ff
8
R. H.


Delicatissimo.
cresc. sempre.


molto cres.
cresc.
f
cresc.
ff


f
ped.
ped.
ped.
ped.
ped.
ped.
ped.
ped.
ped.
ped.
ped.
ped.
ped.
ped.
ped.

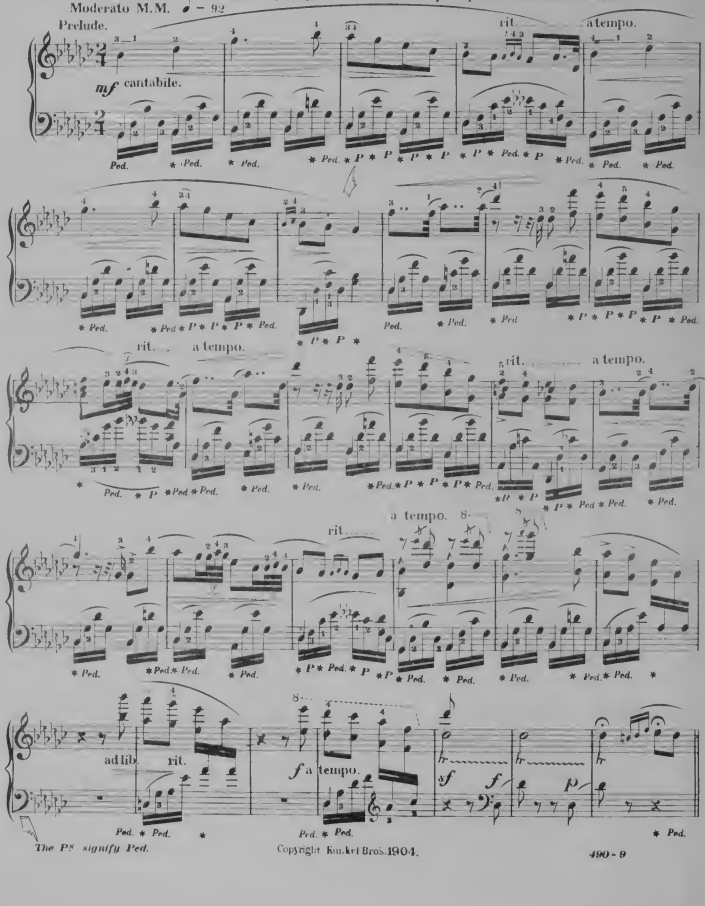

crescendo molto.
ff
ff
martellato.

SATELLITE

POLKA-CAPRICE.

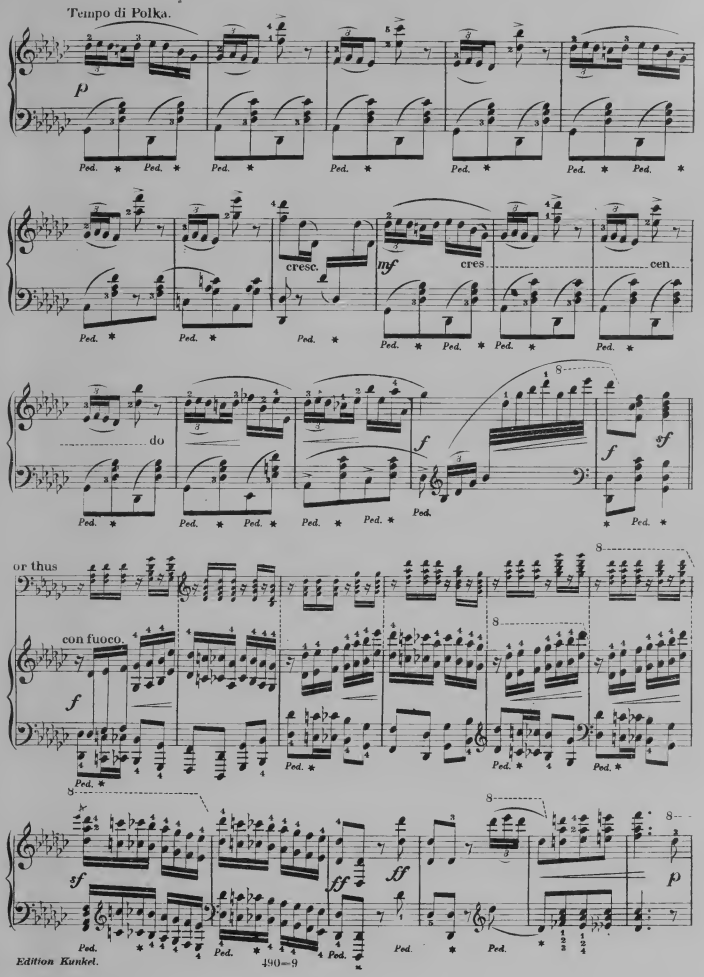
Composée par J. C. Alden Jr.

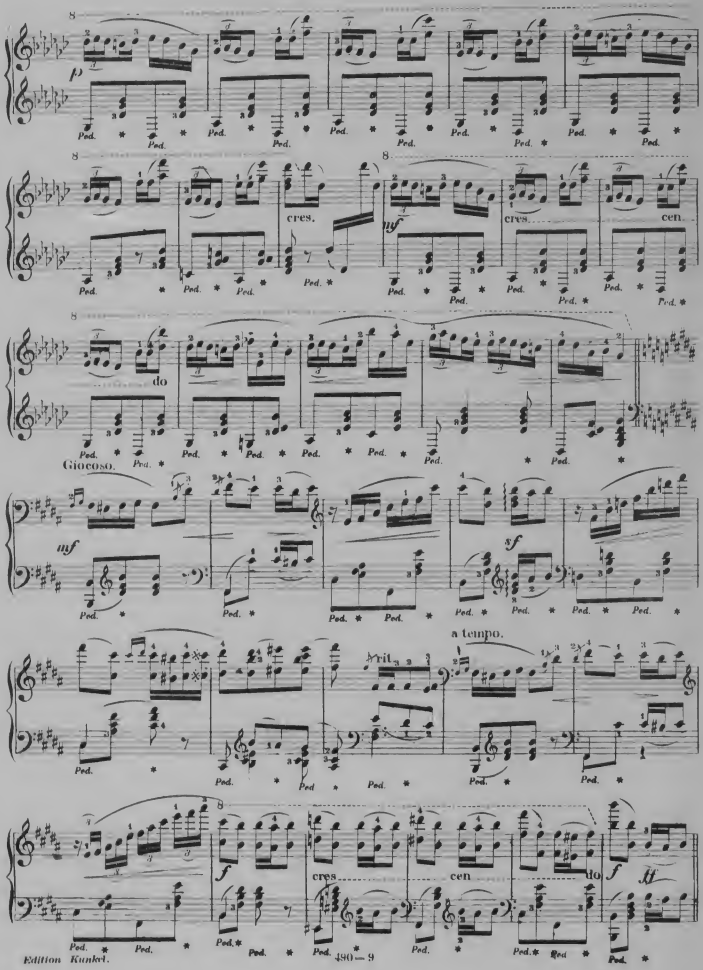
To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

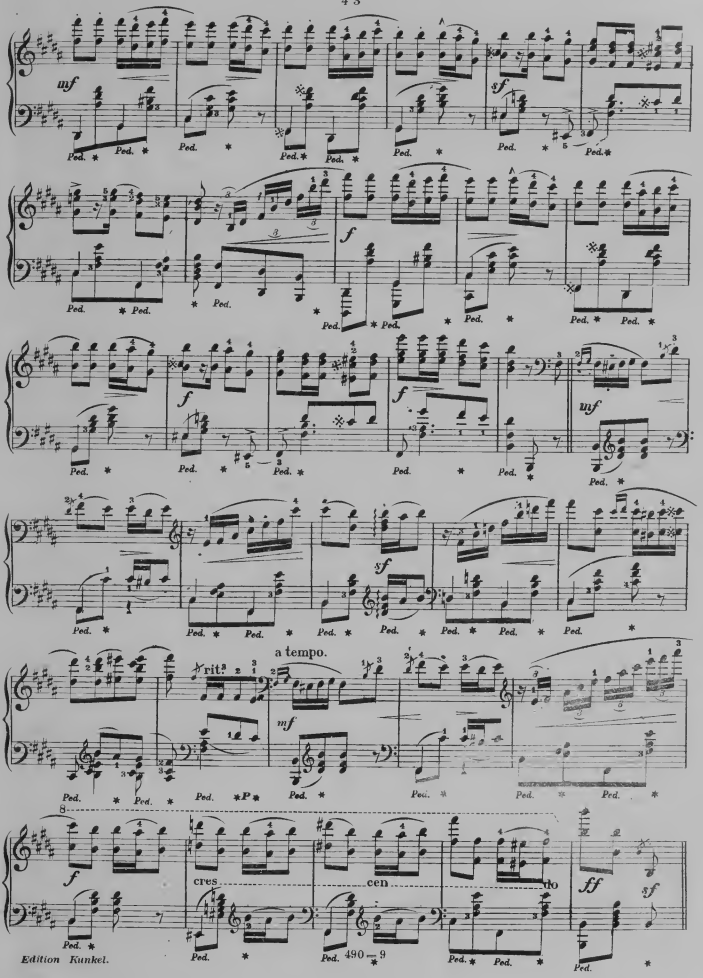


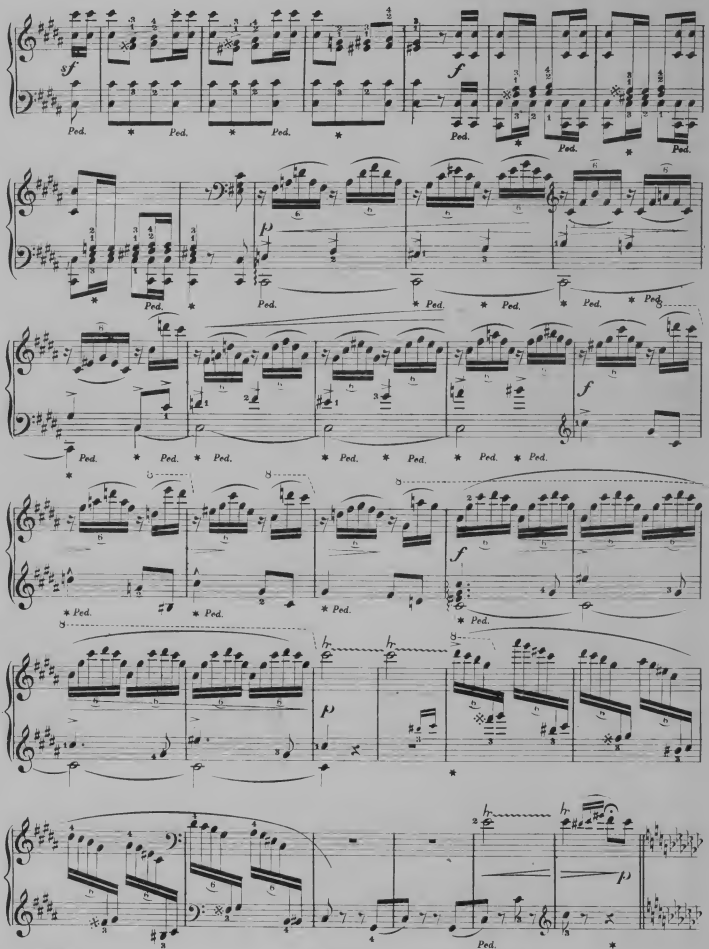
The P's signify Ped.

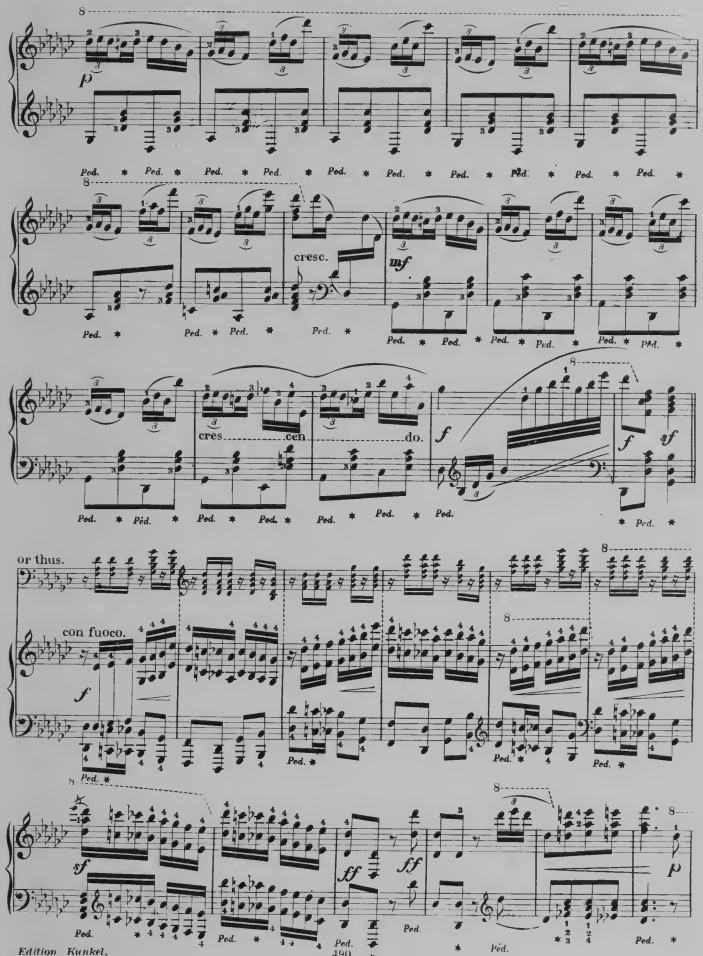
Copyright Kunkel Bros. 1904.

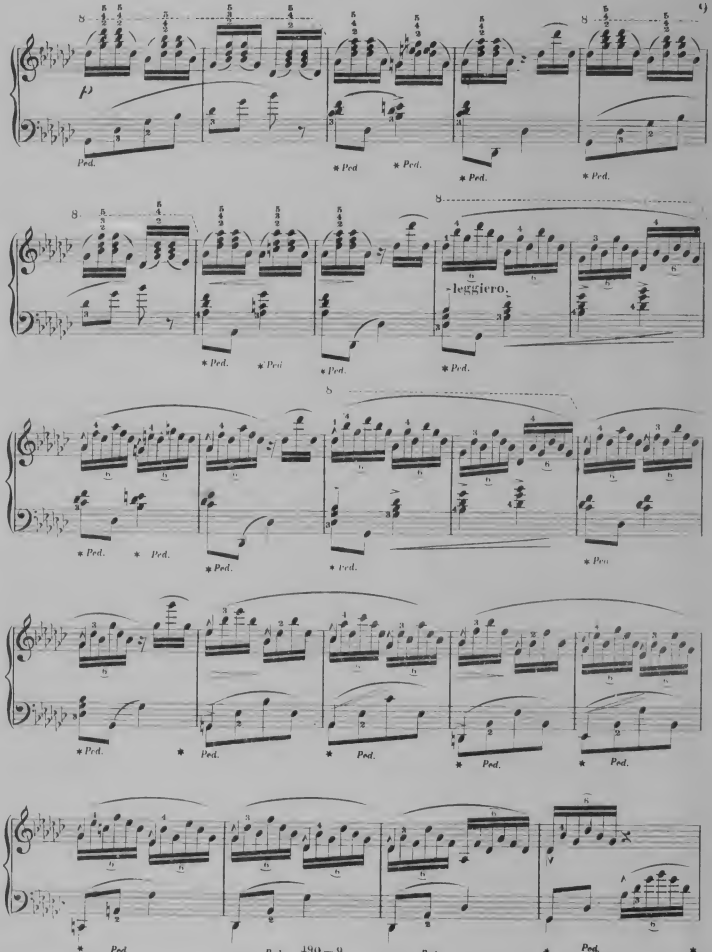

Tempo di Polka.
p
Ped.
cresc.
mf
cres
cen
do
f
ff
sf
or thus
con fuoco.

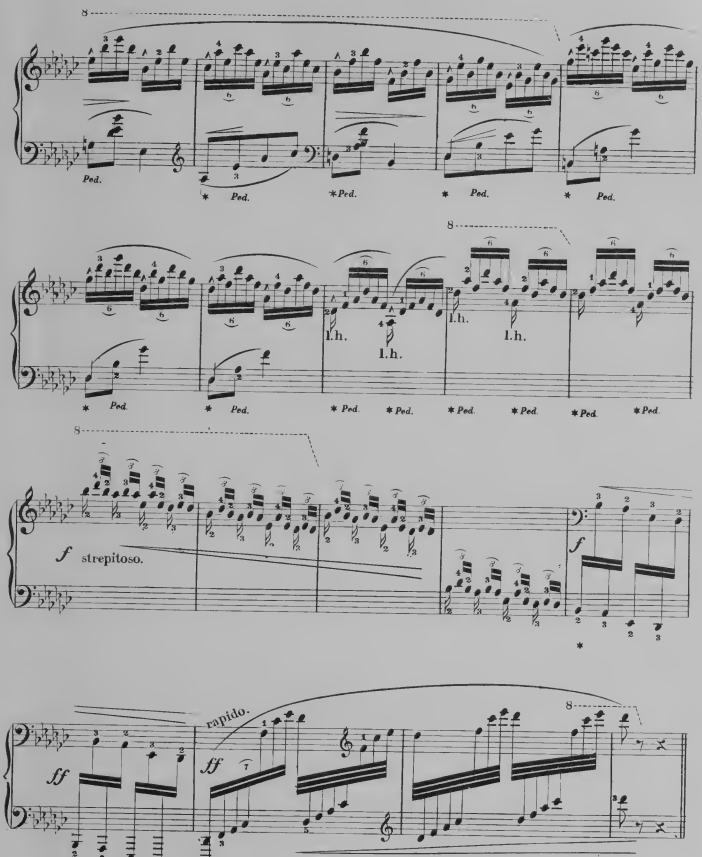

p
cres.
mf
cres.
cen.
do
Giocoso.
mf
sf
a tempo.
rit.
f
cres.
cen.
do
f
ff


mf
sf
f
f
mf
sf
a tempo.
rit.
mf
f
cres
cen
do
ff
sf


sf
f
p
Ped.


p
Ped.
cresc.
mf
cres cen do.
f
sf
or thus.
con fuoco.
ff
p


p
leggiero.
Ped.



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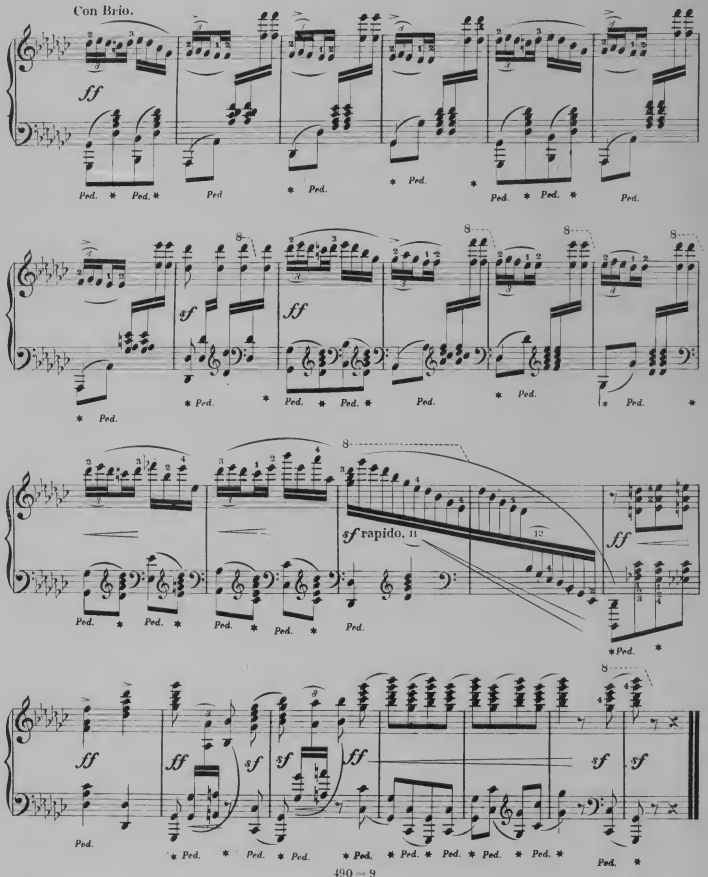

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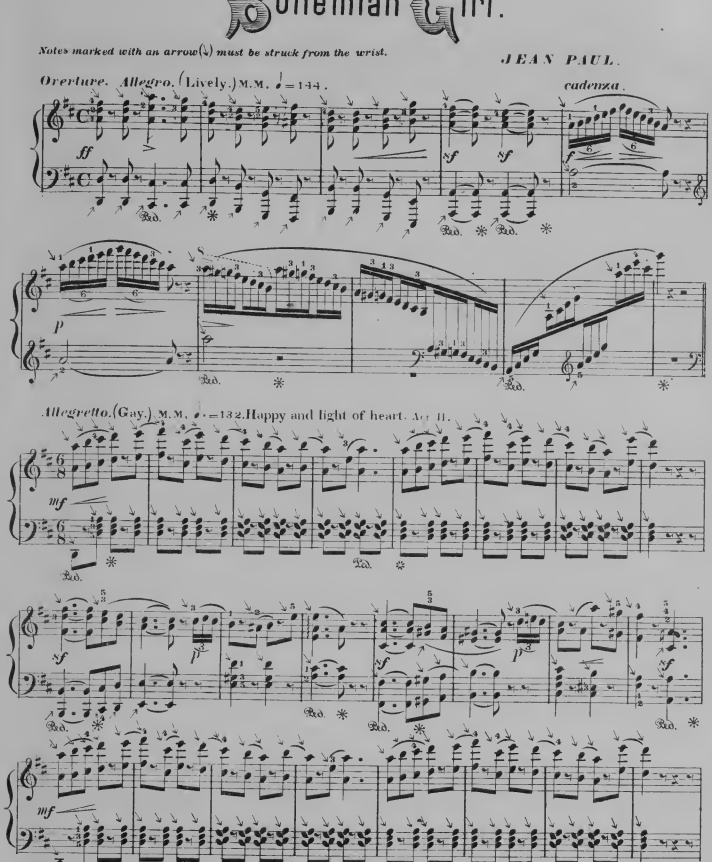
Bohemian Girl.

Notes marked with an arrow(↓) must be struck from the wrist.

JEAN PAUL.



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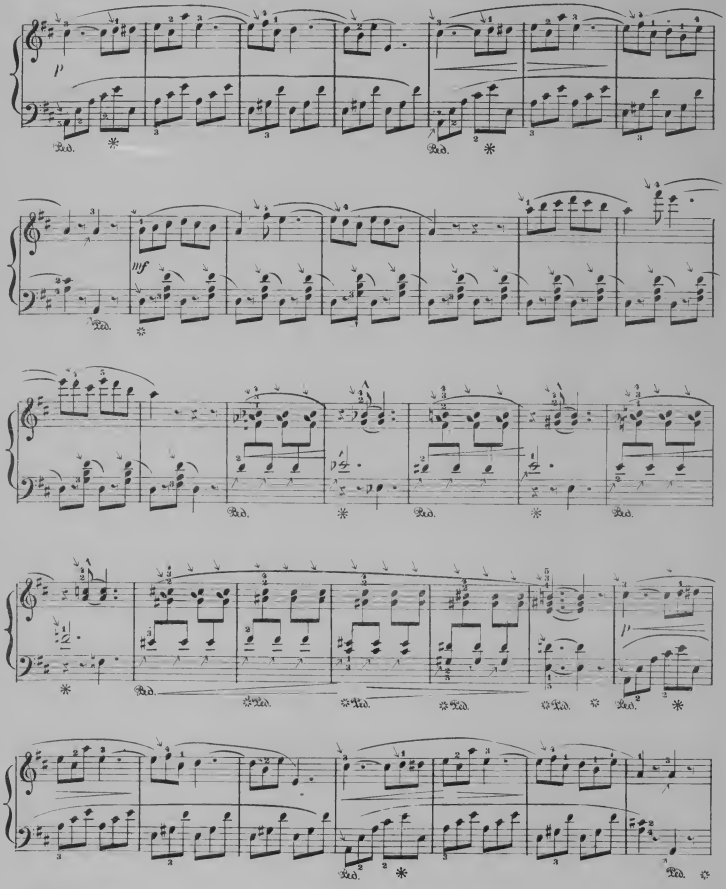
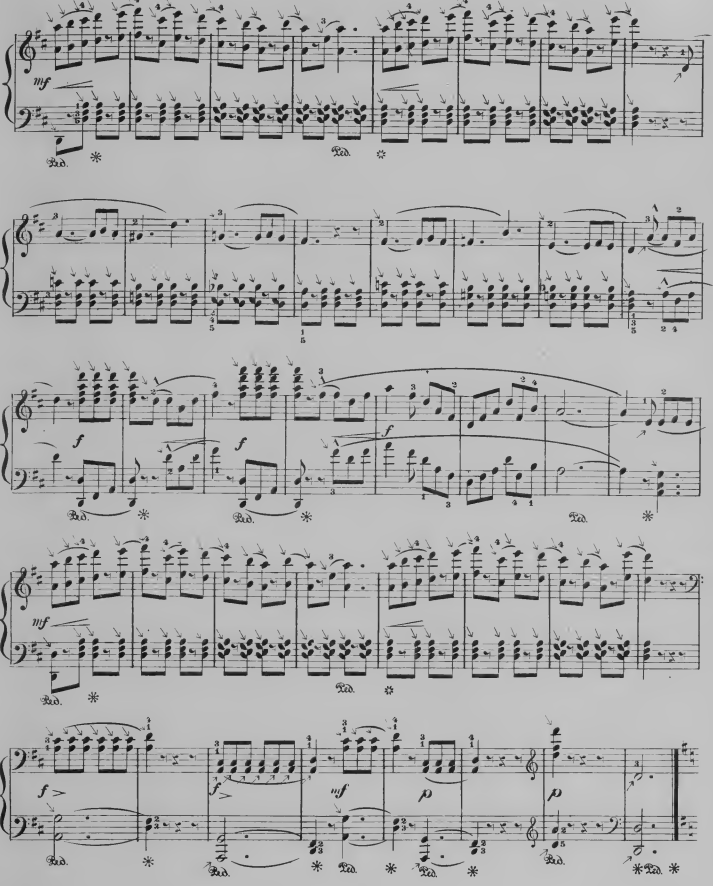
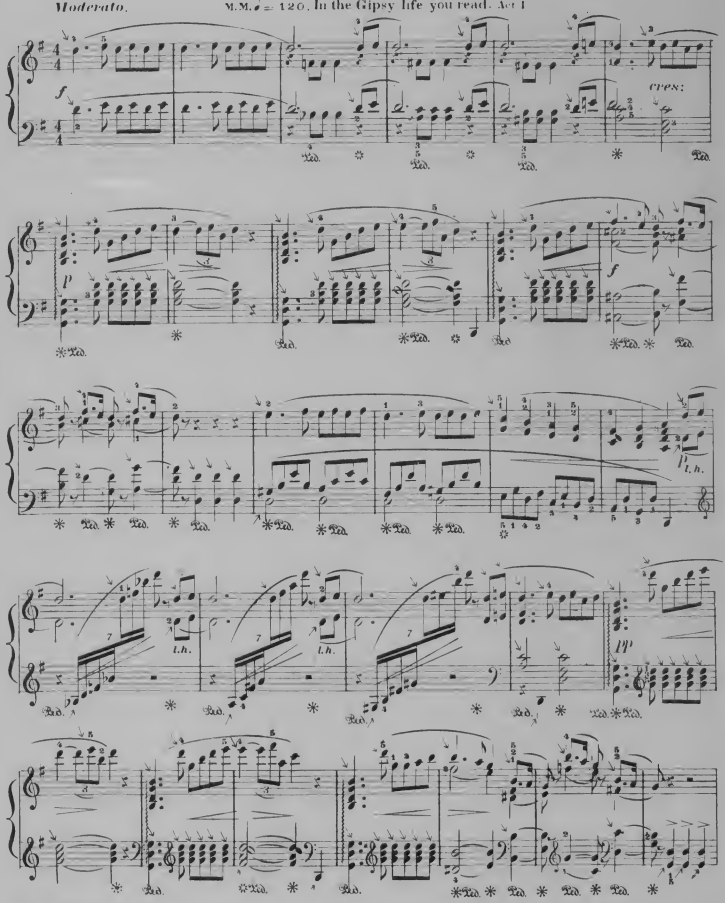
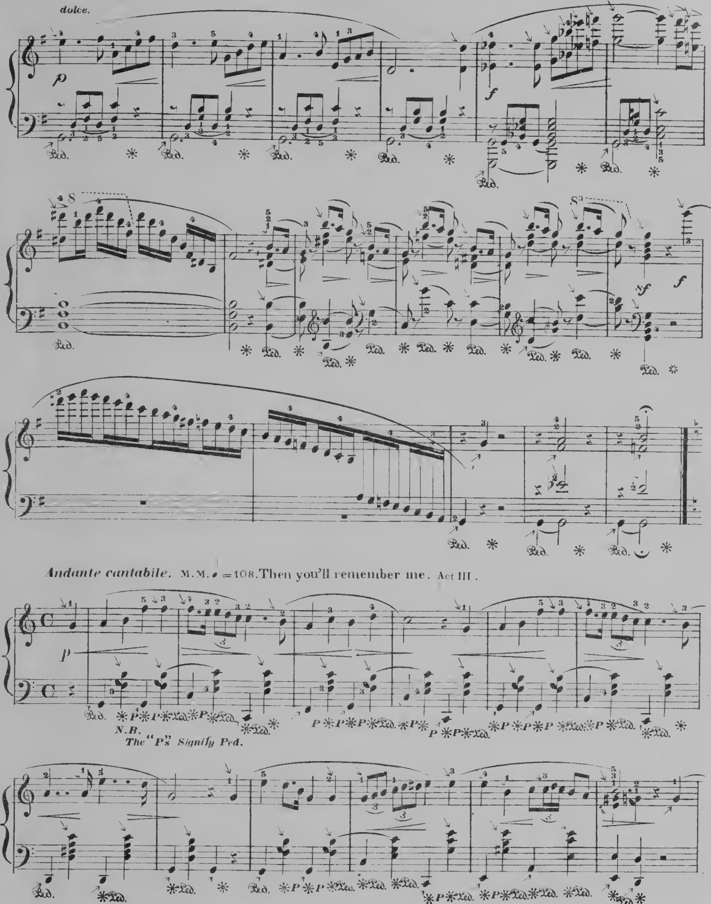
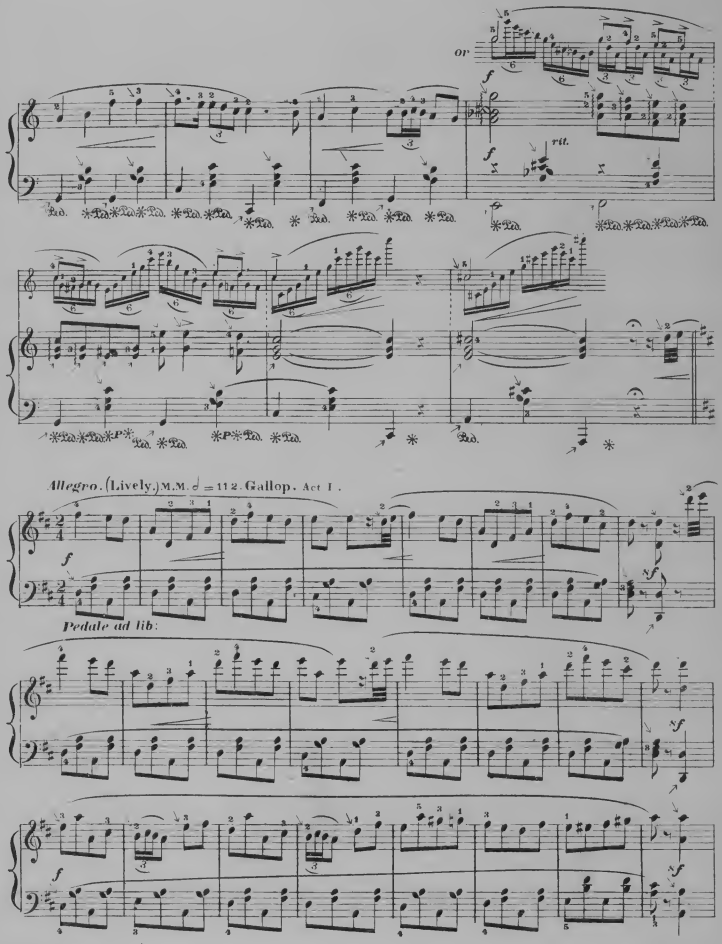
Come with the Gipsy Bride. Act II.

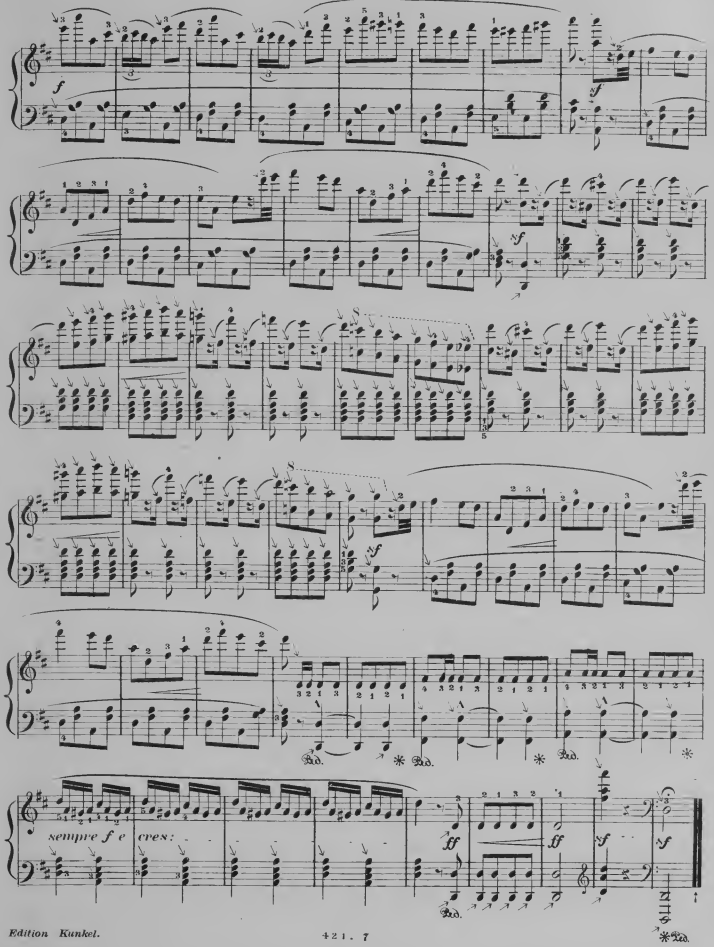



mf
Ped.
f
mf
p


Moderato.
M.M. ♩= 120. In the Gipsy life you read. Act I
cres:
l.h.
l.h.
l.h.
pp


dolce.
Andante cantabile. M.M. ♩ =108. Then you'll remember me. Act III.
N.B.
The "P's" Signify Ped.


or
f
rit.
Allegro. (Lively.) M.M. ♩ = 112. Gallop. Act I.
f
Pedale ad lib:
f


sempre f e cres:

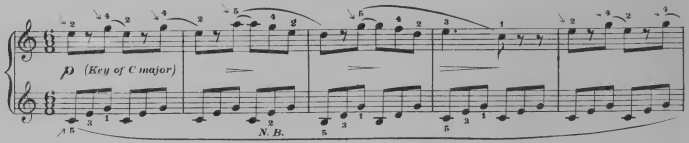
DANCING IN THE FAIRYLAND.

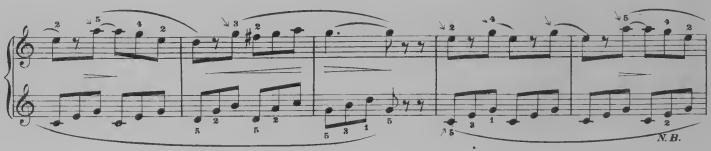
JOSEPH HAYDN.

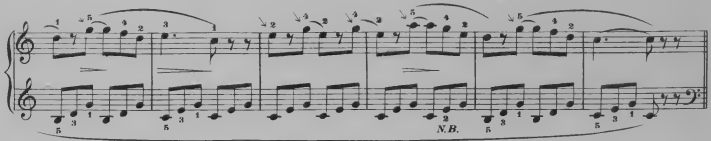
Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

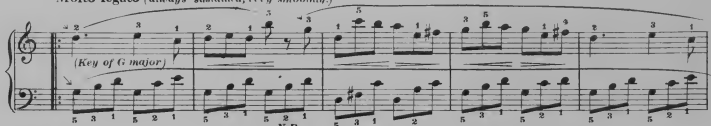
Allegretto *(Lively.)* ♩. 100. **Scherzando** *(in a joyful, sportive manner.)*



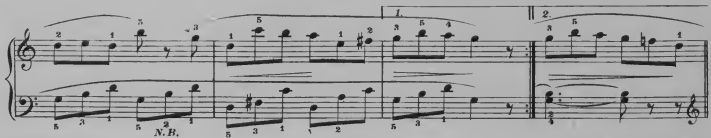




Molto legato *(always sustained, very smoothly.)*



For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.



N.B. Heed the change of fingering.

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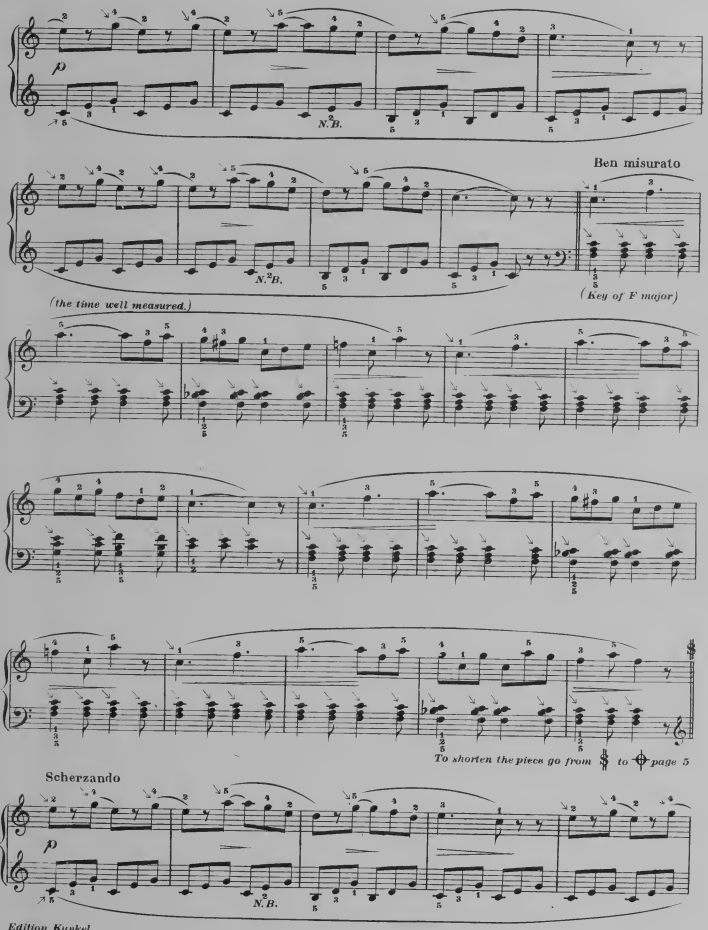
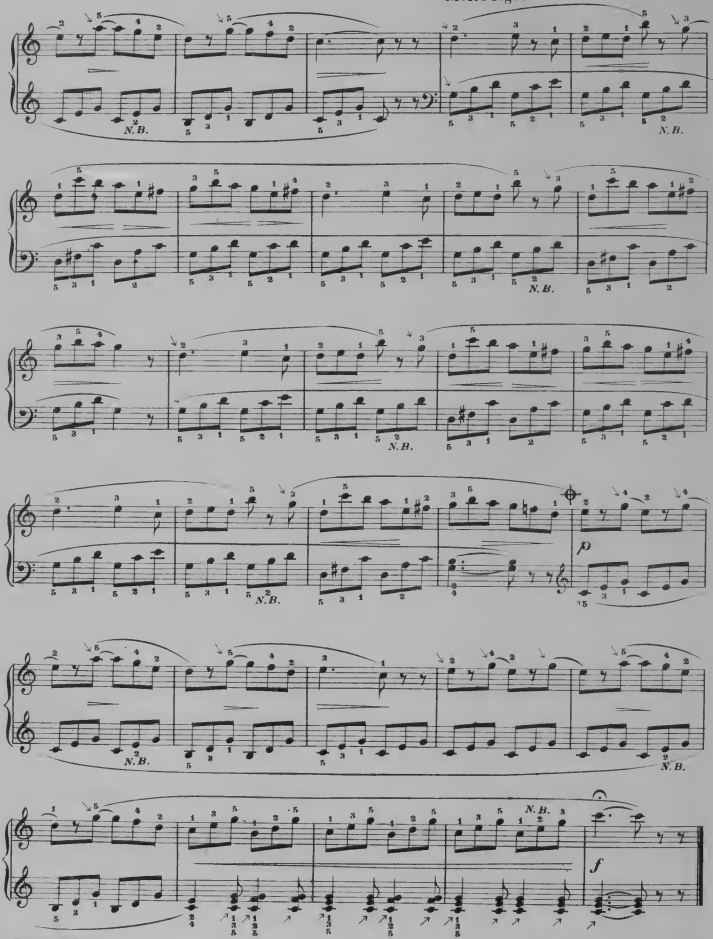


Edition Kunkel.

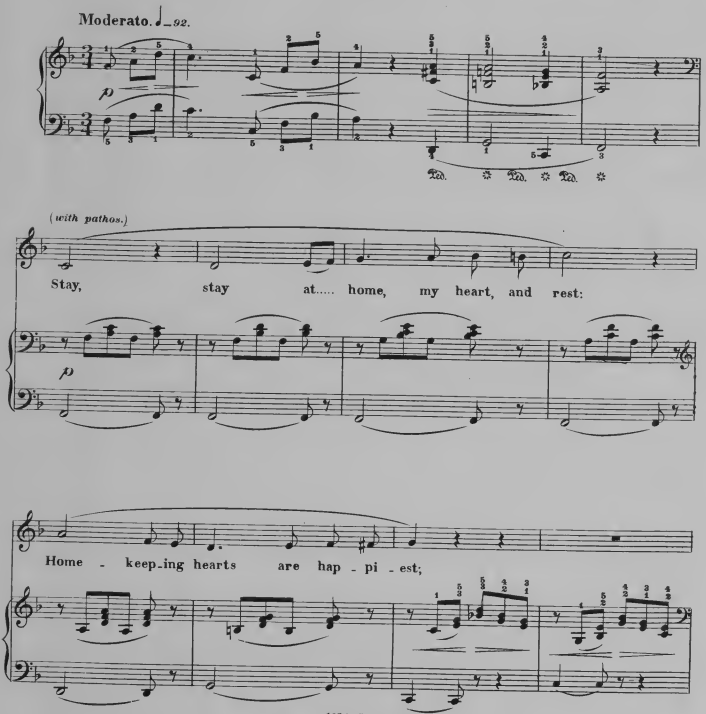
1733_3


Molto legato
N.B.
N.B.
N.B.
N.B.
N.B.
N.B.
N.B.
p
f

STAY, STAY AT HOME.

Words by H. W. LONGFELLOW.

Music by CHARLES KUNKEL.



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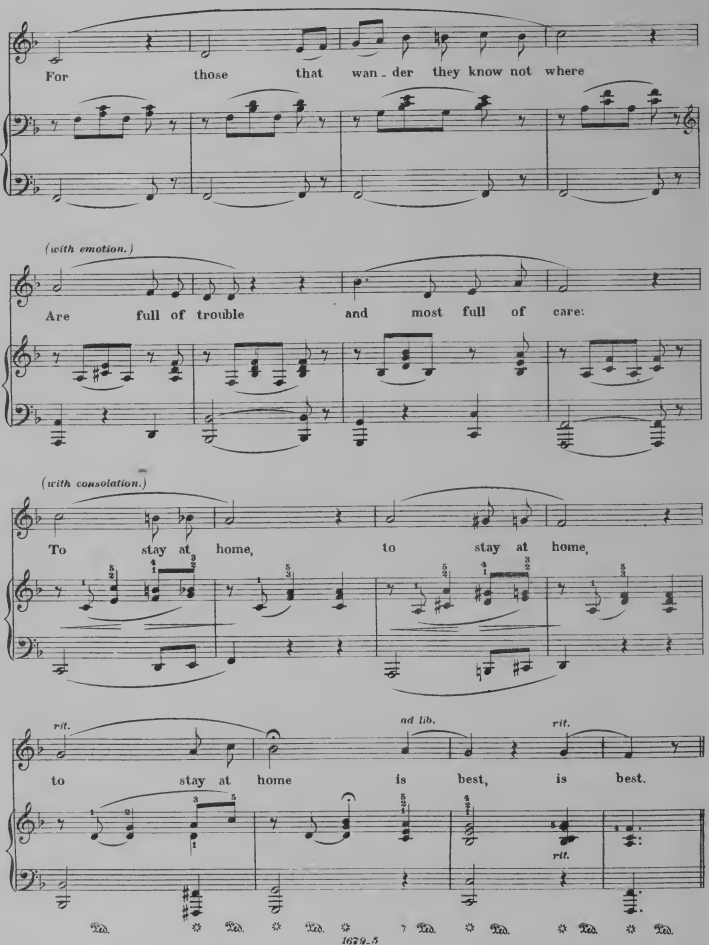
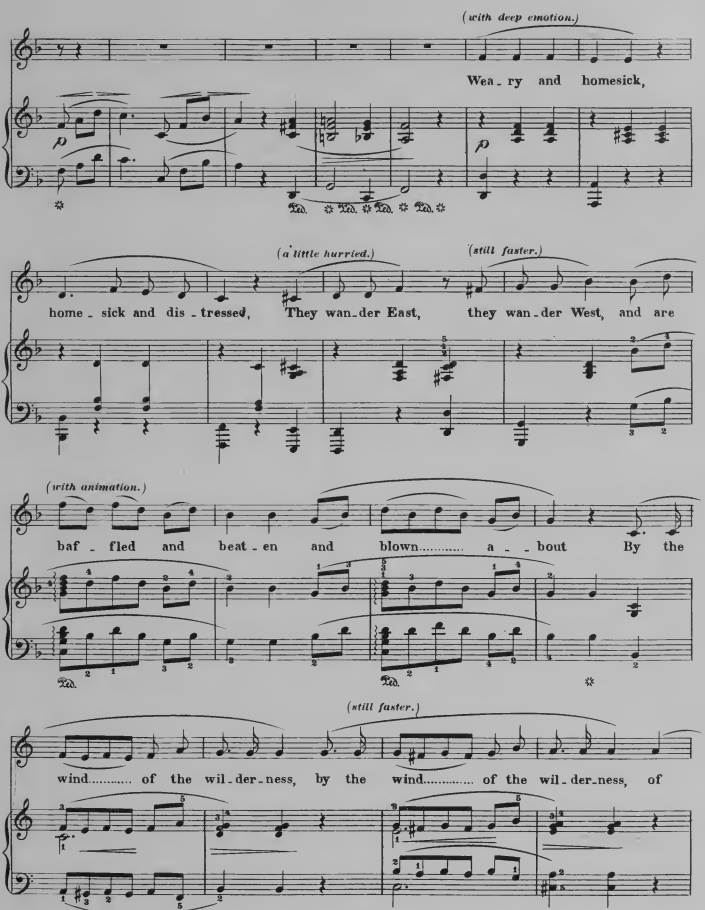
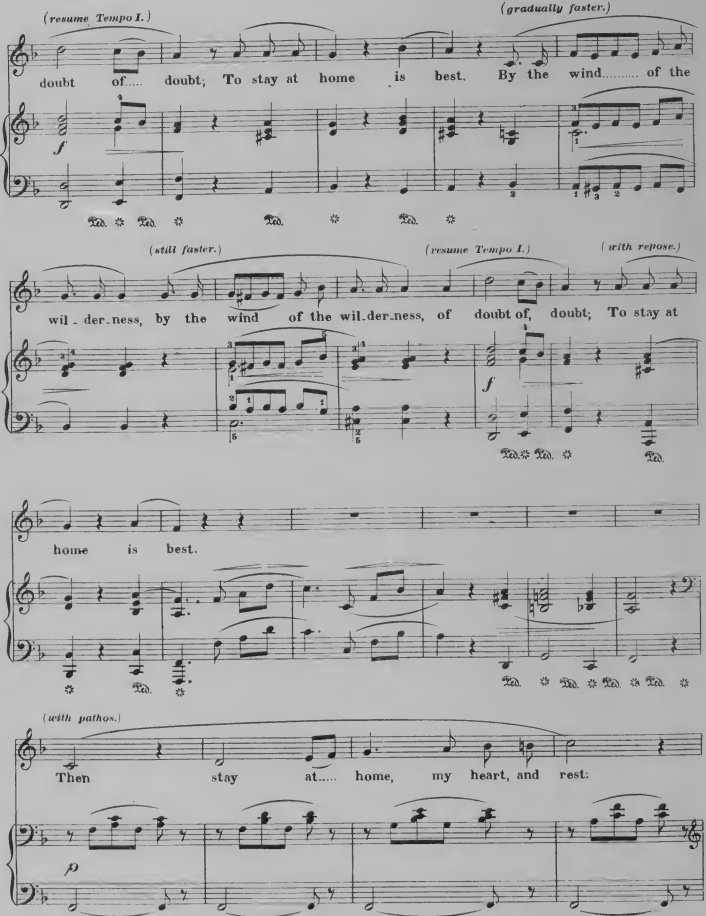
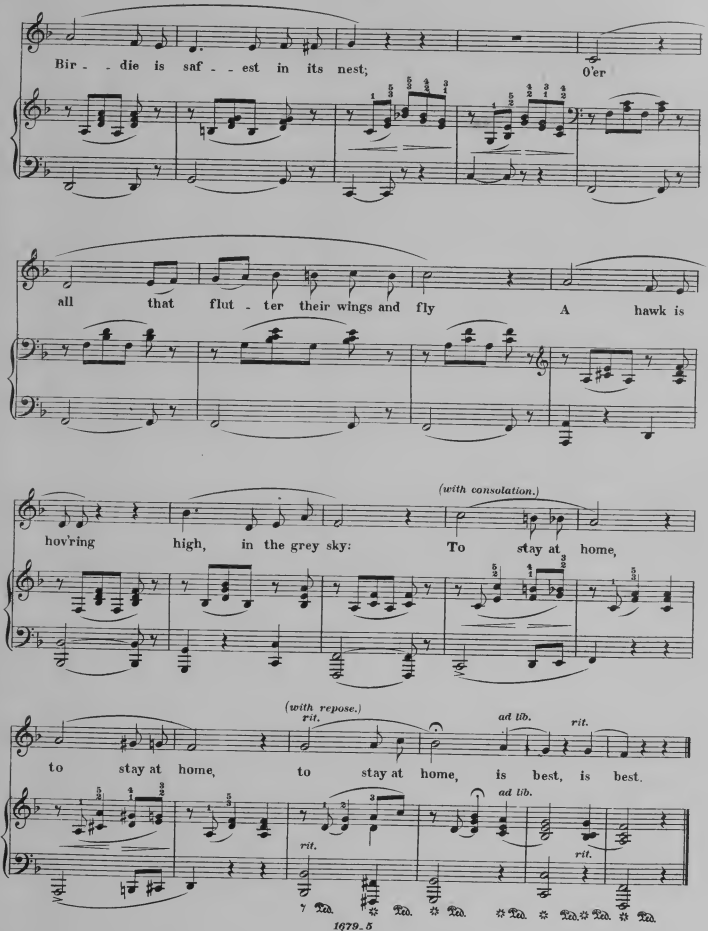

For those that wan - der they know not where
(with emotion.)
Are full of trouble and most full of care:
(with consolation.)
To stay at home, to stay at home,
rit.
ad lib.
rit.
to stay at home is best, is best.
rit.
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

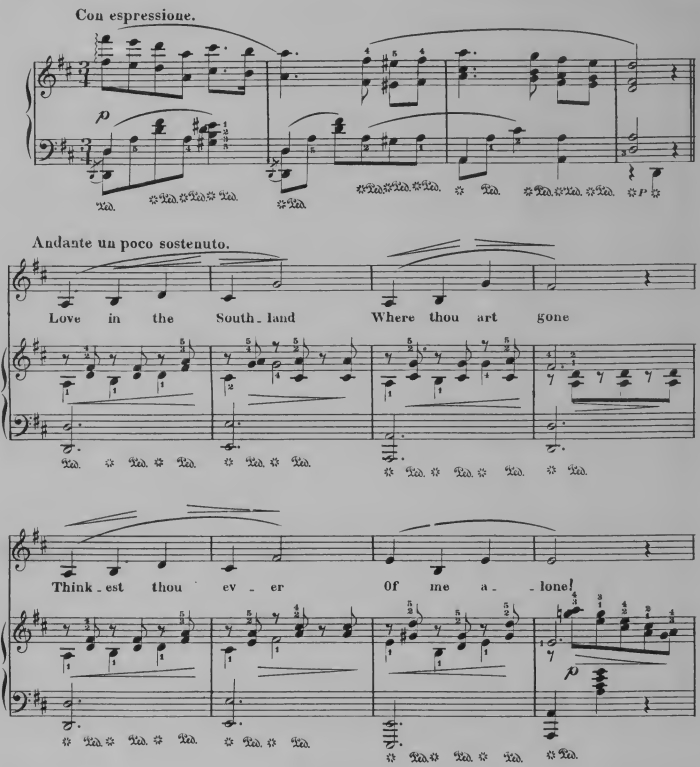

(with deep emotion.)
Wea - ry and homesick,
(a little hurried.)
(still faster.)
home - sick and dis - tressed, They wan - der East, they wan - der West, and are
(with animation.)
baf - fled and beat - en and blown..... a - - bout By the
(still faster.)
wind..... of the wil - der - ness, by the wind..... of the wil - der - ness, of


(resume Tempo I.)
(gradually faster.)
doubt of..... doubt; To stay at home is best. By the wind..... of the
f
(still faster.)
(resume Tempo I.)
(with repose.)
wil - der-ness, by the wind of the wil-der-ness, of doubt of, doubt; To stay at
f
home is best.
(with pathos.)
Then stay at..... home, my heart, and rest:
p


Bir - - die is saf - - est in its nest; O'er
all that flut - ter their wings and fly A hawk is
(with consolation.)
hov'ring high, in the grey sky: To stay at home,
(with repose.)
rit.
ad lib.
rit.
to stay at home, to stay at home, is best, is best.
ad lib.
rit.
rit.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

LOVE, IN THE SOUTHLAND

Words by H. S. CANFIELD. Music by FRANCES PORTER CANFIELD.



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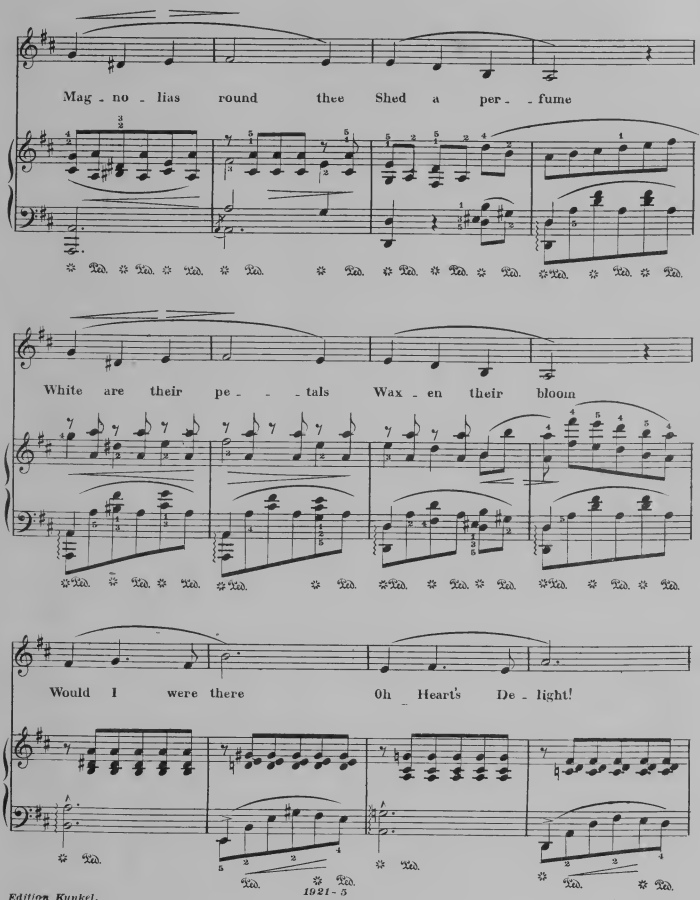
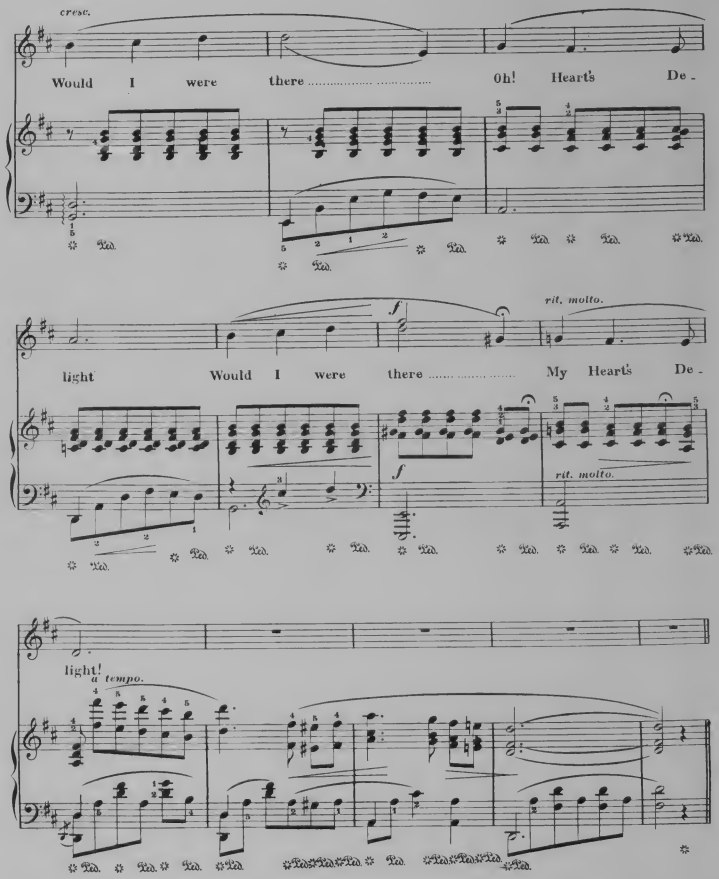
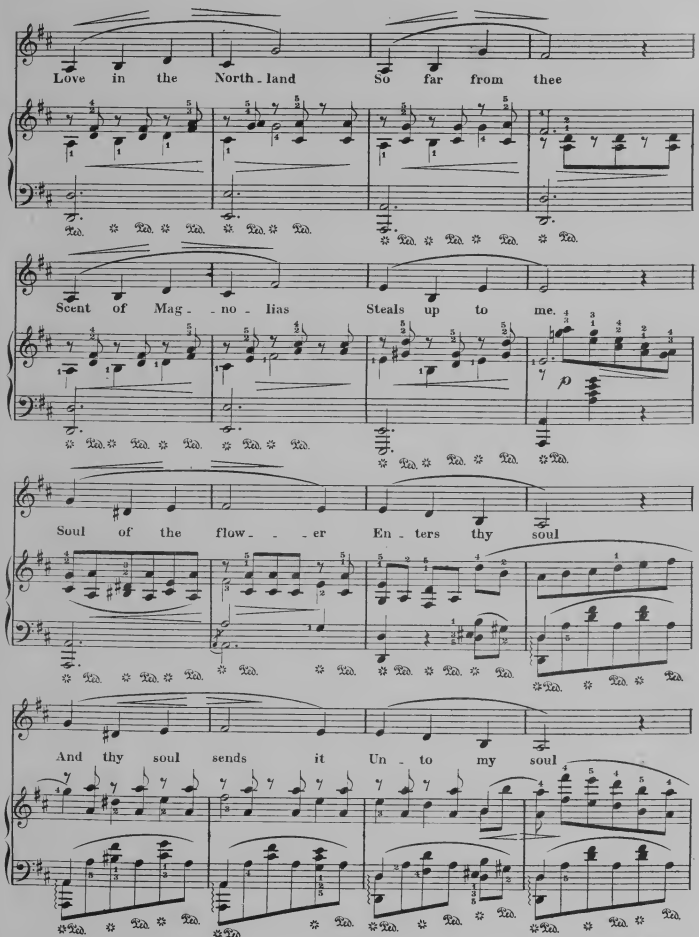

Mag - no - lias round thee Shed a per - - fume
White are their pe - - - tals Wax - en their bloom
Would I were there Oh Heart's De - light!


cresc.
Would I were there .... Oh! Heart's De -
light Would I were there .... My Heart's De -
f
rit. molto.
light!
a tempo.



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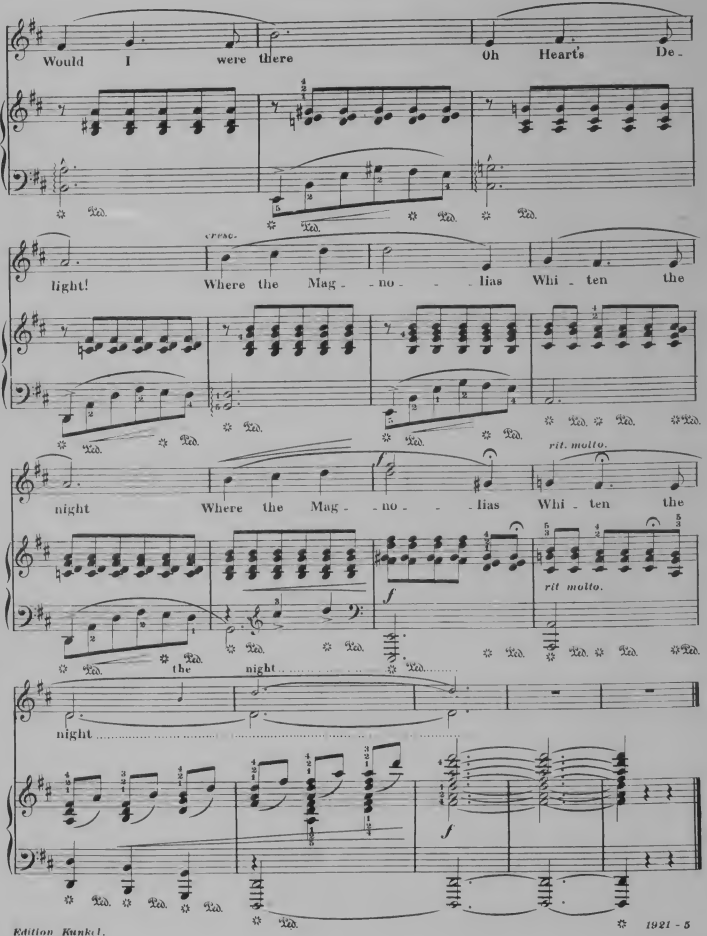
Would I were there Oh Hearts De-
cresc.
light! Where the Mag - no - lias Whi - ten the
rit. molto.
night Where the Mag - no - lias Whi - ten the
rit molto.
the night
night

A GRADED COURSE

.... OF ...

Studies and Pieces.

In answer to the many enquiries for a graded course of studies and pieces, Mr. Charles Kunkel presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipsig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by Hans von Buelow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henselt, Carl Tausig and Carl Sidus.

These studies and pieces will impart the necessary variety of style and character, and are incomparable for the development of modern technic. The pieces, while developing the player, are a delightful relaxation, and magnificent for the parlor, etc. The well-known classical pieces are purposely omitted, as they will naturally form a part of every course.

EXPLANATION OF GRADES.—The following studies and pieces are graded, according to mechanical difficulty, into seven grades. Figure 1 denotes very easy music; fig. 2 easy; fig. 3 moderately easy; fig. 4 moderately difficult; fig. 5 rather difficult; fig. 6 more difficult; fig. 7 very difficult.

GRADE 1.

STUDIES AND PIECES.

Studies.—Seven delightful little studies in one book [R. R.]..... *Behr-Sidus* 75
Pieces.—Merry Sleighride..... *Sidus* 35
Katie's Favorite Schottische..... *Sidus* 35
Papa's Waltz..... *Sidus* 35

GRADE 1 TO 1¼.

STUDIES AND PIECES.

Studies.—Op. 600, twelve characteristic studies in one book [R. R.]..... *Sidus* 1 25
Pieces.—Joys of Spring—Waltz..... *Sidus* 35
Lilia Polka..... *Sidus* 35
The Promenade—Rondo..... *Sidus* 35

GRADE 1¼ TO 2.

STUDIES AND PIECES.

Studies.—Op. 631, twelve characteristic studies in one book [R. R.]..... *Sidus* 1 25
Op. 64, sixty melodious studies in three books, each 1.00 [R. R.]..... *Loeschhorn* 3 00
Pieces.—Bright Eyes—Rondo..... *Sidus* 35
My Darling (Yorke)..... *Sidus* 35
Child's Prattle—Rondo..... *Sidus* 35
Bohemian Girl (Fantasia—Balfe)..... *Sidus* 75
Il Trovatore (Fantasia—Verdi)..... *Sidus* 75
Menuet, Op. 14, No. 1 (edition for the young pianist) [R. R.]..... *Paderewski* 35

GRADE 2.

STUDIES AND PIECES.

Studies.—Op. 37, twenty-four characteristic studies in two books, each [R. R.]..... *Lemoine-Sidus* 2 00
Twelve Preludes and Rondos in one book..... *Berthold-Sidus* 2 00
[R. R.]
Op. 101, Album Leaves for the Young. [R. R.] *Gurlitt-Sidus* 1 50
Leaves and Flowers, twenty-four picturesque studies in one book [R. R.]..... *Ascher-Buelow* 2 00
Pieces.—Ideals Waltz..... *Beckmann* 35
Montage of the Rose..... *Conrath* 35
Minnehaha Polka..... *Lora* 35
Fra Diavolo Fantasia (Auber)..... *Sidus* 35
Faust Fantasia (Gounod)..... *Sidus* 35
Martha Fantasia (Flotow)..... *Sidus* 35
Spring Waltz [R. R.]..... *Chopin* 35
Summer Waltz [R. R.]..... *Chopin* 35
Ada's Favorite Rondo..... *Sidus* 35
My Regiment—March..... *Anschuetz* 35
Sweet Remembrance..... *Mette* 40
Little Mischief..... *Anschuetz* 50

GRADE 3.

STUDIES AND PIECES.

Kunkel's Piano Pedal Method, indispensable to artistic piano playing..... 3 00
Studies.—Op. 8, twenty characteristic studies in one book [R. R.]..... *Doering-Buelow* 2 00
Twelve chromatic studies in one book [R. R.]..... *Armstrong* 1 50
Twelve Selected Preludes in one book [R. R.]..... *Bach-Tausig* 1 50
Op. 47, twenty-five Etudes in rhythm and expression, in two books, each 1.50 [R. R.]..... *Heller-Buelow* 3 00
Op. 66, thirty-three studies in three books, each 1.50 [R. R.]..... *Loeschhorn* 3 75

GRADE 3.—CONTINUED.

Pieces.—Happy Birdlings—Rondo..... *Sidus* 35
Plantation Dance..... *Curtis* 50
Whisperings of Love..... *Godard* 50
Bohemian Girl Fantasia (Balfe)..... *Paul* 60
Il Trovatore Fantasia (Verdi)..... *Paul* 60
Norma Fantasia (Bellini)..... *Paul* 60
Echoes of the Woods..... *Paul* 50
Polo (Galop)..... *Bridgeree* 60
Our Boys (Fanfare Militaire)..... *Aschnetz* 60
Huzza, Hurrah—Galop..... *Woltenhaupt* 80
La Jota—Spanish Dance..... *Armstrong* 35
Piscatorial Pleasures—Waltz..... *Benbow* 75
Angello Chimes—Reverie..... *Voelmecke* 50
Careless Elegance—Quickstep..... *Schlegfarth* 50
Mi Reina (My Queen)..... *Retter* 60
McKendree Boys March..... *Preold* 50

GRADE 4.

STUDIES AND PIECES.

Kunkel's Piano Pedal Method, indispensable to artistic piano playing..... 3 00
Studies.—Op. 2, ten characteristic studies for the cultivation of trills, in one book [R. R.] *Krause-Buelow* 2 00
Op. 45, twenty-five melodious studies, introductory to the art of phrasing, in two books, each 2.00 [R. R.]..... *Heller-Buelow* 4 00
Op. 46, thirty progressive Etudes, in two books, each 1.50 [R. R.]..... *Heller-Buelow* 3 20
Etudes de Velocite, op. 299, in two books, each 1.50..... *Czerny-Buelow* 3 00
Pieces.—Il Trovatore (Fantasia—Verdi)..... *Paul* 60
Queen of the Ball—Menuet..... *McLauthlin* 75
Humoreske in E minor, op. 9..... *Kroeger* 35
Humoreske in E major (Cradle Song) op. 9..... *Kroeger* 35
Robin Whispers—Mazurka..... *Aschetter* 75
Fairies' Musings..... *Woltenhaupt* 75
Pit-a Pat—Caprice..... *Thalberg* 75
Menuet Moderne..... *Conrath* 75
William Tell (Fantasia—Rossini)..... *Paul* 60
La Gazelle..... *Paul* 75
Heather Bells Polka..... *Kunkel* 75
Trembling Leaves..... *Godard* 75
William Tell Fantasia (Rossini)..... *Paul* 60
Marche des Adelphiennes..... *Coley* 75
On Blooming Meadows—Waltz..... *Rive-King* 1 00
Revuil d'Amour, La (Love's Awakening)—Waltz..... *Moszkowski* 1 00
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Suite Norse, No. 2..... *Grieg* 75
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Spinnerlied (Spinning Song)..... *Hollaender* 60
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Air de Ballet..... *Conrath* 60
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Of the Pretty Shepherdess who became a Princess..... *Sternberg* 60
Aurora Waltz..... *Moszkowski* 1 00

GRADE 5.

STUDIES AND PIECES.

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Du hist wie eine Blume (Thou'rt like unto a Flower)..... *Rubinstein-Rolf* 1 00
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Souvenier de Milan—Tarantella..... *Dachler* 60
Moonlight at Green Lake..... *Goldbeck* 1 00
Dreaming by the Brook..... *Goldbeck* 1 00

GRADE 6.

STUDIES AND PIECES.

Studies.—Gradus ad Parnassum (The Road to Perfection), thirty-one selected studies, in two books, each 2.00 [R. R.]..... *Clementi-Tausig and Hans Schmidt* 4 00
Op. 72, twelve characteristic studies, in two books, each 2.00 [R. R.]..... *Woschitzka-Henselt* 4 00
Pieces.—Reflexions (Dance of the Sirens), op. 17..... *Kroeger* 1 00
Widmung (Dedication)..... *Liszt-Schumann* 75
Come to the Dance (Tarantella)..... *Moszkowski* 75
Polonaise, op. 9..... *Paderewski* 60
Festal Polonaise..... *Preyer* 75
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Pieces.—La ci Darem la Mano, op. 2..... *Chopin-Rive-King* 2 00
Ungarische Fantasie, als Concertstueck fuer piano allein bearbeitet..... *Liszt* 2 00
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Rhapsodie Hongroise, No. 2 (Rive-King Edition)..... *Liszt* 1 50
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Concerto in B minor (as played by Paderewski, Rubinstein and others)..... *Conrath* 5 00
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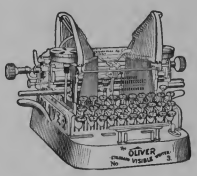

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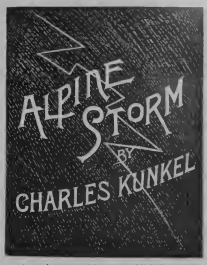

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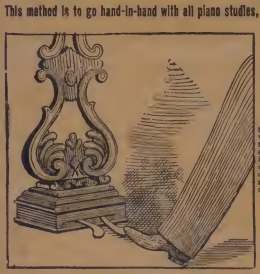

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